SELECTED SAMPLE WARP PROJECT DESCRIPTIONS
(WARP) Workshop for Art Research and Practice

These are only a few of the projects employed in WARP over the years. Additional sample projects will be added at a later date. Please check in again as projects page will be updated throughout the year.

YOU ARE JUST NOT YOURSELF TODAY...

Students develop a complex persona or alter-ego and live “a day in the life” of this new identity. The idea of the alter-ego can function as a devise to manifest one’s deepest desires and compensate for one’s limitations. It is freedom in a sense, a vacation from one’s self-imposed restrictions

When developing a persona, students address such things as:

Who are they? What is their name? What do they look like? What do they wear? Where are they? What do they call the place they live? What do other people call it? When are they? What major events (natural or manmade) have occurred in their lifetime? What is their personality like? How do they behave, accomplish daily activities? What are their daily activities? …

Students begin “living” their persona first thing in the am until they go to sleep at night on the assigned day and attend studio as this individual. In class, they introduce themselves as this “new person” and “perform” this person by presenting a narrative of their life or day. In addition to performing students are in charge of composing one photographic representation of their persona that best reflects how they would like viewers to interpret this “self-portrait”. Other reflections, journaling, sketches and/or photographs by students’ persona are included in their WARPbook.

LIFE, OR SOMETHING LIKE IT...
IMPLICIT MEANING AND VISUAL POETRY

Keeping in mind examples of visual metaphor presented in studio, along with ideas developed through individual research into metaphor, students develop three different visual metaphors reflecting a personal memory or communicating aspects of a narrative from life.

Using visual metaphor as a vehicle for suggesting meaning, students convey memories, thoughts, feelings, experiences, places or stories from life. 3 metaphor ideas are explored in the WARPbook (idea/sketchbook) through listing, visual research, thesaurus consultation, free-association, mapping, sketching and model making and in detailed proposal form, and then one is developed into a final project using the medium/s that best suit the idea.
THE COMMONPLACE TRANSFORMED

Students are assigned a material / substance (such as sticks, crackers, onions, apples, styrofoam, string, toothpicks, plants, plastic etc.) and are asked to create a piece that is entirely composed (or appears to be composed) of this material. Development of the project should involve the student reflecting on the properties, history, cultural perception, and function of the material to which he/she is assigned. This may involve a certain amount of research. Students should also think about their own personal relationship with the material.

The project should result in a poetic object that fulfills three roles:
1. The student should alter or restructure the material in a meaningful way.
2. This object should allow viewers to think about / see the assigned material in a new way.
3. The finished project should evoke poetic interpretation and association.

COLLABORATIVE PERFORMANCE ART

Divided into performance groups of two -four, students create collaborative performance / installations based on a shared personal memory or experience, a current event or news story, and/or observations about the culture we live in.

The performances are no more than four minutes (with exceptions for endurance-based performances) and they must include the following:

• at least 2 different influences (one from history or popular culture and one from personal experience) Influences might include but are not limited to: domestic spaces/actions, T.V., commercial snippets, game shows, department stores, circus, video games, vaudeville, daily actions/interactions, butcher shops, science/medicine, flea markets, urban sites, suburbia, beauty salons, fish and gaming stores, government offices, psychiatric hospitals, museums, comics, current or historical sites/events,… etc.

• use of at least 2 different texts (news, medical, dictionary, personal journal or letter, children’s rhymes/stories, fairy tales, literature, poetry, advertisements, …etc.)

• use of 2 or more sculptural elements and 2 or more costume elements (Setting the environment and context for a performance can be very useful. Props and costume considerations are simple to very complex. Some fabricating of items is expected.)

• use of at least 2 repeated sounds and poses or motions (Use of repetition can be effective to the structure and impact of a performance. Use sound and motion to express certain feelings/ideas, interrupt the narrative, or emphasize certain points.)
ARTIST COLLABORATION PROJECT

Students will pick two names of contemporary artists from a hat and select one to research in depth. Students write an informal report on both the artist and themselves answering the following questions:

1. What is your artist’s background? Yours?
2. What art movement (if any) are they associated with?
3. What time period did they work in? What was happening during their lifetime that might influence their work? What about during yours? (this includes: significant personal events, historical events, social, cultural or economic changes).
4. What are each of your philosophies, values, concerns, issues, interests, or influences?
5. What mediums does your collaborator prefer? You?
6. What are each of your work habits like?
7. What are the central themes, concepts, and processes in your collaborator’s work?
8. What is the aesthetic you’ll be working with (the artist’s aesthetic)?
9. What do you and your artist collaborator have in common?
10. What differences do you see?

After this preliminary “conversation” with their artist students create a “mock” collaborative work reflecting both the artist’s previous work while it also incorporates the interests, concerns, and sensibilities of the student. If the resulting work is a successful collaboration it should be a hybrid of both the student’s ideas and sensibilities as well as the artist “collaborator”.

During the critique of the work students present research on their artist to the class and answer questions from the perspective of their artist “collaborator” as well as their own.
A FULL BLOWN INSTA-INFRINGEMENT

A collaborative design problem involving radical architecture, installation, performance, and site-specific consideration.

Students become part of a radical design firm (a collaborative team) charged with brainstorming creative solutions to produce portable environments that will allow individuals a glimpse of Utopia in everyday life. Each team designs, presents, and advertises a portable inflatable unit that affords individuals the opportunity to alleviate public fears and anxieties. In turn, these inflatable units (in some way or another) provide users with a sense of comfort, optimism, self-actualization, or solve some other public vs. private need. These units inherently address or critique current conditions in mass culture.

In addition, the inflatable units are required to use space in a surprising or interesting manner, in some way addressing their location, and are accompanied by design statements, including a set of instructions, a group identity, diagrams, images, plans, and a sales pitch. Final products are displayed on campus and/or some other public forum.

COLOR CODES

Students are assigned a commercial paint swatch from the local hardware store. Students embark on a series of 6 abstractions using the assigned color as the dominant color in the painting/drawing compositions.

In Preparation for the project:
1. Students take note of the commercial name of their color. They then rename their color to better suit the name to their own personal response(s) and association(s).
2. Students produce a 200 word (minimum) typed essay that explores a number of connotations, thoughts and ideas associated with the color. The title of the paper includes the newly designated color name and touches on the appropriateness of the new name.
3. Next students will begin the 24/7 job of hunting for their color in its “natural habitat”. Students identify very specific places, circumstances and times when their color becomes visible. These will be recorded in a special “color log” which will be recorded in their warp book. Students also locate their color on a color chart and learn how to use vocabulary words to describe their color.
4. Students become accomplished at mixing their color.
COLOR CODES (CONTINUED)

5. Students consider how their color might “behave” in a composition when paired with a series of ideas motivated by randomly selected verbs generated in small groups and pulled from a hat.

Considering personal associations and locations where the color was found, and the assigned verbs (generated in class), students craft a series of abstract paintings and/or drawings that synthesize their research. Titles of the paintings should reflect their process.

Students experiment with mark making and are encouraged to invent new tools to make marks with. At least 50% of the painting should involve non-traditional ways of making marks (i.e. not brushes, pastels, or pencils).

PAINTING ASSIGNMENT…”Amnesia…”

On October 1, 2000 all artists will forget what a painting is. All evidence of existing paintings will slowly evaporate into thin air (even reproductions). For some unknown reason only this WARP class will be capable of creating sustained paintings. Students are left with the power and responsibility to show the world what painting is, or can be. It is a chance to change all the stuff students don’t like about art historical painting and keep what they deem to be important or worthwhile. In less than two weeks the world looks to WARP to discover (remember) what painting is.

Students create a painting using imagery from each of these three types of sources: An image (or detail) from a famous 18th-20th century work of art, an image (or detail) that concerns students, their history, place, or daily surroundings, and a diagram of some sort

In preparation for this assignment students think about painting - about themselves and the culture they live in. Students ask themselves who they are, where they are from, their philosophy, living situation, relationship to the place they live (Gainesville, Florida, America etc.), what is most important about their history, what they think about the of the future, their inspirations, interests, desires, fears. They consider contemporary life and how it may differ from the living situations of those represented in historical artworks and the ways life is similar?
WHAT'S THE BIG IDEA?

Drawing from the skills and knowledge acquired in the WARP semester, The BIG IDEA allows students time to “do their own thing”.

Students reflect on subjects of individual interest – things that inspire, amaze, perplex or and/or confound them. Immediately students begin researching and collecting ideas outside of class and using the studio time to talk to instructors and peers about their idea, including ideas related to subject matter, choice of media, fabrication, and costs.

The BIG IDEA must be rich in content and aesthetically ambitious. It must be well planned and executed, with optimum attention to craft and presentation.

A formal project proposal including artist statement, description of work, budget, drawings, and research materials are submitted prior to completion of project.