nysata

NEW YORK STATE ART TEACHERS ASSOCIATION

Olympics of the Visual Arts 2025

43rd Anniversary

Information Packet

Olympics of the Visual Arts 2025

Register Your District's Teams by
February 25, 2025

OVA Event in Saratoga Springs
April 1, 2025

Please take time and read the guidelines for participation and submission for the OVA event this year. Note that your evidence of brainstorming, creative problem solving, and development of your process should be presented in a portfolio displayed with your design solution at the venue.

Our panel of volunteer judges will review the portfolios along with the installed solutions on the day of the event.

Teams will be required to submit a clear photo of their finished design in advance of the event, uploaded through a link on the NYSATA webpage, so plan your development timeline accordingly.

Specific links for Registration and other helpful resources will be available on the OVA Page of the NYSATA website.

nysata
NEW YORK STATE ART TEACHERS ASSOCIATION

Olympics of the Visual Arts Overview

The **Olympics of the Visual Arts** is an extracurricular school program for students across New York State. Its founding group, the New York State Art Teachers Association (NYSATA), views the visual arts as a discipline equal to other disciplines that challenge and stimulate our youth, and believes that creativity and creative problem solving in the visual arts is vital to a full and enriched life in our technological and scientific society.

The **Olympics of the Visual Arts** presents a series of design problems that require utilizing contemporary, cultural, and historical references, brainstorming, problem solving, and creative solutions. There are two forms of problem solving. One is a long-term problem that will require research, planning, and creativity, and is completed prior to the State Competition. The other form of problem solving will be a short-term or on-demand solution and is completed during the State Competition. All problems will have performance standards to meet through visual and media arts.

Highlights of Participation:

- Teams may consist of 1 or more student members.

- There are 3 grade levels for team registration:
  ELEMENTARY LEVEL (K-5)
  MIDDLE LEVEL (6-8)
  HIGH SCHOOL LEVEL (9-12)\

- ACTIVE NYSATA Individual or District membership is required to register and participate in OVA.

- Districts may ONLY register 1 team from each level in each category.

- Districts may register 1 team, or up to 24 teams max.

- Registration is available through a link on the OVA page of the NYSATA Website.

- Registration fees are outlined as follows:
  $150   1 Team
  $200   2-5 Teams
  $250   6-10 Teams
  $300   11 Teams **+**

- Payment Questions: tkonu@nysata.org and ova@nysata.org

Consider the approach to your category design solution with your team carefully and register by the deadline of **February 25, 2025.**   No late registrations or category changes can be accepted after the deadline as we prepare to facilitate a successful event with our team of volunteers.

Olympics of the Visual Arts Overview

SCORING & AWARDS

Category Design Solutions:

The **Long Term Design Solutions** of ALL teams will be scored by our volunteer judges based on defined rubric criteria. The **Portfolio of Research and Planning** (exhibited with the entry and labeled accordingly) will be reviewed for components including: evidence of research, cultural connections, brainstorming & planning sketches, problem solving, development of drawings, models, documentation of process, and reflections.

Qualitative and quantitative feedback will be provided on the Long Term Design Solution. At the event, following a lunch break, awards will be presented for 1st, 2nd, and 3rd place in each LEVEL in each CATEGORY. In addition, a special **HYNDMAN CREATIVITY AWARD** will be presented to 1 entry per category.

On-Demand Design Challenge:

The Fashion Category Teams will deliver a **1 minute** catwalk presentation that will serve as their On-Demand Design Challenge. One team from each LEVEL will be selected by the Judges to present their CATWALK to the audience during the afternoon Award Ceremony.

All other teams will participate in the **On-Demand Design Challenge** in the morning while the long term solutions are scored. One On-Demand Solution from each LEVEL will be honored during the Award Ceremony.

* Please note the On-Demand solutions will be assessed and awarded separate from the Long Term Designs. Scoring of the On-Demand is not included in the team total.

2025 Long Term Design Categories
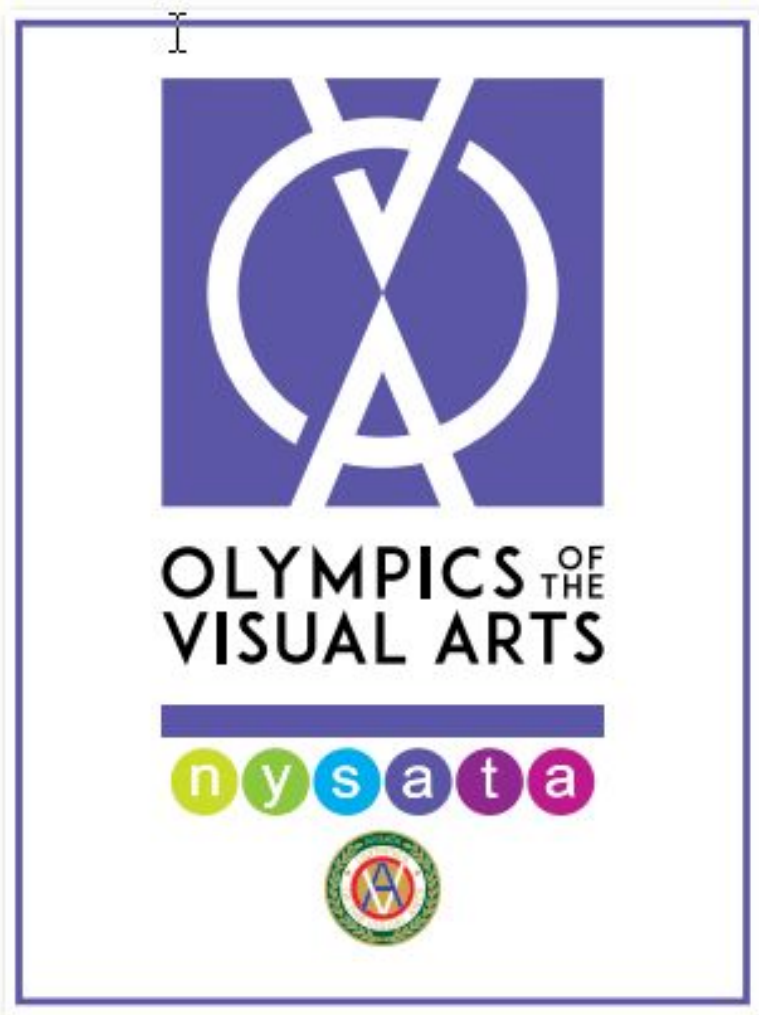
Drawing
Painting
Illustration
Sculpture
Fashion
Graphic Design
Architecture
Photography

Originality, Brainstorming and Creative Problem Solving
Olympics of the Visual Arts

DRAWING : Moving Vision

draw·ing: *n.* The art of representing objects or forms on a surface chiefly by means of lines.

The artist Alexander Calder once said, **"Just as one can compose colors, or forms, so one can compose motions."** Kinetic art depends on movement for its effect. The mark making that defines drawing lends itself to creating the illusion of movement. Implied kinetic movement examples in drawing include but are not limited to gesture drawing, optical illusion, and depictions of the effects of weather. Rhythm, line, color, balance and space also play a major role in creating the feeling of movement.

Movement in visual art can be either actual or implied. Movement that is implied displays the illusion of real movement. Kinetic art contains movement perceivable by the viewer or that depends on motion for its effects. Op and Kinetic Art share a fascination with motion, although where Op artists explore how virtual movement could be created on a flat plane, Kinetic artists are preoccupied with real movement in space.

The 2025 Drawing challenge is to create a drawing that features kinetic (real) and/or implied (illusion of) movement. The subject of your solution can be conveyed as representational (imagery) or non-representational (design only). Your choice of subject should be decided based on the most unique and convincing way to present movement in a drawing. The finished drawing can feature parts that twist, turn, flip, drop, dangle, spin, close or open. Your solution may be mechanized or interactive (including manual directions like turn, pull, flip, open, spin....) or it may instead simulate movement.

Research information for your solution by referencing kinetic art, illusion of movement in painting and drawing, and historical and contemporary artists who focus on movement in their artwork. Consider ways to make your drawing parts move, or appear to move to the viewer.

PAINTING- Color's Power

paint·ing: *n.* The process, art, or occupation of coating surfaces with paint for a utilitarian or artistic effect.

Color has a profound impact on our emotions and well-being. Color psychology (using colors to influence your mood and behavior) is a relatively new science, and there is some evidence it helps reduce stress, improve sleep, and more. According to Mental Health America, colors can impact mood and behavior. Bright, warm colors: such as red, orange, and yellow, these can stimulate energy and happiness. Cool, subdued colors: such as blue, green, and purple, can be soothing and calming.

Color is a unique element of art with the ability to affect a person's mood, emotion, environment and well being. Also known as chromotherapy or color healing, color theory suggests that specific colors and their frequencies may have a physiological and psychological impact on your feelings and behavior. Color can reflect light as well as absorb it. Color field and color theory painters historically were renowned for their abilities to manipulate color to invoke its unique properties. Some admirers of color field painters believed their color paintings embodied spiritual properties.

The 2025 painting challenge is to create an original diptych of paintings in which color, as the focus subject, aims to achieve a desired effect from the viewer. The viewer's response can be physical or emotional. Your painting team should also produce a way of soliciting the viewers' response to the diptych as part of the presentation of the work. Consider how to collect viewer feedback about the painting solution in your final presentation. You may choose to solve this challenge with realistic or abstract subject matter such as color field, optical illusion, or design. Determine a title for your finished work that reflects the intended visual response to the diptych and craft a method for collecting viewer feedback responses.

Research and brainstorming may include topics of color field painting, color theory, the psychology of color, color and science, color movements in art as well as historical and contemporary artists who focus on color as their subject.

ILLUSTRATION- Magic of the Sea

il·lus·tra·tion: *n.* A visual representation (a picture or diagram) that is used make some subject more pleasing or easier to understand.

Oceanic imagery can allude to purity and cleansing qualities as well as tranquility yet also symbolize nature's unpredictability and volatility. Water, or specifically the ocean, carries with it an untamed power. Its vastness often reminds us of our own fragile mortality. This large, compelling, watery realm has been a captivating source of life, death, and mystery. The sea has served as a muse for writers, song writers, and visual artists since man began to walk the earth.

This year's illustration challenge is to create an original illustration based on an excerpt from *The Gift* by Cecelia Ahern. This passage beautifully describes the sea as a captivating, almost living entity with a dynamic personality, capable of both serene beauty and violent fury, sometimes playfully interacting with people like a mischievous actor on stage. Using media of your choice, visually display the author's passion, insight, and commentary on the sea. Consider the use of artistic liberty to best convey your interpretation of the writer's passage and please adhere to OVA guidelines for size and liquid restriction. Incorporate Ahern's passage within or around your solution.

The Gift
By Cecelia Ahern

There was a magic about the sea. People were drawn to it. People wanted to love by it, swim in it, play in it, look at it. It was a living thing that was as unpredictable as a great stage actor: it could be calm and welcoming, opening its arms to embrace its audience one moment, but then could explode with its stormy tempers, flinging people around, wanting them out, attacking coastlines, breaking down islands. It had a playful side too, as it enjoyed the crowd, tossed the children about, knocked lilos over, tipped over windsurfers, occasionally gave sailors helping hands; all done with a secret little chuckle.

Prepare for this challenge by researching contemporary and historical representations of the sea in fine art (painting, drawing, printmaking and illustration.) You may also reference published authors who have used the sea as their subject and the illustrators who have visualized their writings.

SCULPTURE - Found Life

sculp·ture : *n.* The art of carving, modeling, welding, or otherwise producing figurative or abstract works of art in three dimensions, as in relief, intaglio, or in the round.

A **found object** (from the French *objet trouvé)* is a natural or man-made object, or fragment of an object, that is acquired by an artist and kept because of some intrinsic interest the artist sees in it. The collection and display of found objects for their aesthetic qualities dates back to at least the 16th century, when the collections of individual enthusiasts were displayed in private "cabinets of curiosities," or what the Germans called " *Wunderkammer* ." It wasn't until the 1900s that artists began to incorporate found objects into sculptural works as an artistic gesture. These objects with non-art functions placed into an art context became referred to as "readymades", a term first used by french artist, Marcel Duchamp to describe works of art made from manufactured objects.

Creation folklore from world cultures is rich in imagination, wonder, and tradition. A creation myth or cosmogonic theory is a type of symbolic narrative about the origin of the universe. While the term myth often refers to false or fanciful stories, some cultures often ascribe varying degrees of truth to their creation myths, which can have a significant influence on people's thinking about the world. They can also serve as a basis for understanding humanity's place in the universe, and the regard that humans should have for other humans, nature, and the world.

This year's sculpture challenge is to create an original sculpture that incorporates **found objects/readymades** and visually reflects a cultural **creation myth** of choice. The amount of found objects used in the sculpture as well as the media choice is up to the discretion of your team. The choice of readymades used do not have to be directly related to a creation theme but should support the overall theme of the sculpture.

Research for this design challenge might include artists who use found objects/readymades both historical and contemporary. Consider how objects are incorporated into sculptures, if they blend or stand out, and if they add to an overall theme or are the subject of the art work. Also research creation myths from around the world concentrating on the legends which would be best represented using this form of sculpture.

FASHION DESIGN- Gilded Grandeur

fash·ion de·sign: *n.* A graphic representation, especially a detailed plan for construction or manufacture of the prevailing style of dress.

The era known as the Gilded Age was characterized by economic stability and prosperity. This was greatly reflected in the fashion. Technological advancements in textiles provided the explosion of bright colors and bold paisley patterns that became the Hallmark of this age. Fashion became excessive and elaborate in the use of bustels, embellishments as well as necklines, sleeves and headpieces. In recent years there have been several network series programs set in the Gilded Era.

Using the inspiration of the fashion of the Gilded Age, this year's fashion challenge is to create an original formal fashion to be worn at a gala event. Consider how extreme you can develop your design that should reflect no limit in pattern, color, and structure. Accessories are a must!

Helpful research for this challenge may include the Gilded Age, fashion of the 1880's, and any media staged in the Gilded era, as well as costume designers interpretations for their characters.

The presentation and modeling of your entry on the catwalk is limited to 1 minute maximum, including the reading of a script and/or the playing of music. All garments must be primarily constructed from paper products. Paper products being used that were found in the trash or recycled should be dry, clean and odorless. Fasteners and surface adornments may be made of other materials but should not comprise the majority of the garment. Garments using non-paper products, such as Tyvek or other synthetic materials like duct/fabric based tapes, for the primary construction will be disqualified. Judges will select one presentation from each age level to receive a special award and present to the larger audience during the award ceremony.

ARCHITECTURE- Hidden Haven

ar·chi·tec·ture: *n.* The profession of designing buildings, open areas, communities, and other artificial constructions and environments, usually with some regard to aesthetic effect.

Secret rooms are magical spaces that inspire imaginative thoughts. It is intriguing when bookcases, staircases, mirrors or floorboards aren't what they appear to be, and open up to an entirely new space designed for a certain reason. Secret rooms and passageways have been used for thousands of years for a variety of reasons, including practical ones like hiding from invaders. For example, medieval castles had secret passages to escape enemy sieges or to access underground water sources. Over time, movies have featured mysterious, compelling homes possessing these hidden spaces that conceal areas for purposeful convenience, privacy or both.

This year's architecture challenge is to design a model for a concealed space that is part of a home. Your construction should show the appearance of the space both in front of and within the secret area to demonstrate both how inhabitants would access the hidden location, and use the space hidden behind the facade. Your team's design should convey the rationale for why the secret space is necessary. Movement in your model that highlights the secret feature and access to it may be actual or implied.

Teams are encouraged to research the use and history of secret rooms, trap doors, creative use of space or other hidden features in houses both historical and contemporary. Be sure to present information to accompany your solution detailing the purpose for the hidden haven you've designed.

PHOTOGRAPHY- Smoke & Mirrors

pho·tog·ra·phy: *n.* The art or process of producing images of objects on photosensitive surfaces or through digital processes.

The phrase " smoke and mirrors" is intended to make you believe that something is being done or is true, when it is not. "Smoke and mirrors" as an expression speaks of a kind of deception used to fool the viewer. Photography and special effects are an inseparable pair. The use of smoke type effects, whether natural or created, are a mainstay in the history of special photographic effects. Equal to the legacy of smoke effects is the long time use of mirrors to produce an exceptional variety of compelling illusions in photography.

The photography design challenge is to create a series of 5 photographs that highlight the use of smoke and mirrors as a special effect in photography. The effects may be used in combination or as one element at a time. Mirroring may also be an aspect of the post photography editing. Choose a subject matter worthy of showcasing what smoke and/or mirrors can be capable of doing in photography. Consider natural smoke sources for smoke such as steam or fog. Other smoke sources, such as incense, dry ice or smoke created by fire, should be incorporated only in an appropriate setting under the supervision of a responsible adult. Consider also natural reflective surfaces as well as using mirrors. Contemplate photographic considerations of depth, lighting, flash, contrast, time exposure, and mood to help showcase a smoke and mirror effect.

Research and experimentation for this challenge might focus on the use of smoke and/or mirrors or reflective surfaces in photography both historical and contemporary. Examine work of photographers who use smoke and mirrors in photography, as well as photo editing tricks and techniques. Be sure to document and communicate your process to provide context for your 5 photographic products.

DESIGN- Surge
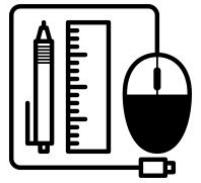
graph·ic ·de·sign: *n* The art or skill of combining text and pictures in advertisements, magazines, or books.

As an industry, craft soda, usually defined as small-batch soda made with natural sweeteners, is a growing sector of the soft drink industry, with some prominent companies including Jones Soda Co., Appalachian Brewing Co., and Reed's Inc.. Some trends in the craft soda industry include:

- Natural ingredients: Craft soda is often made with natural sweeteners and regional ingredients.
- Complex flavors: Craft soda companies are imitating the craft beer movement by offering complex flavor profiles.
- Seasonal and special edition flavors: Breweries can experiment with limited-run sodas using seasonal ingredients.

With such a competitive market around craft soda, companies require creative design professionals to help set them apart from the competition. The role of a graphic designer is to visually communicate a concept, idea or product. A graphic designer gives form to information.

This year's design category challenge is to create a promotional package for a beverage company called **Blue Sky Beverage** and label designs for the launch of its new beverage, **Surge**. Surge is a carbonated, non alcoholic beverage that has a unique taste experience. Every sip of this refreshing drink offers 3 distinct separate flavors.

The first flavor experience is called Summer Blast and features a surging zest of watermelon, strawberry, and lemon. The second savory experience is called Spice Explosion which offers a taste experience of hot chili peppers, lime, and ginger. The third flavor, called Cool Mist features a flavor profile of mint, basil, and cranberry.

Your promotion package must include an original logo that adequately represents the uniqueness of the Blue Sky Beverage Co. Incorporate the created logo in a label design for each flavor of this new exciting liquid refreshment. *Be sure to include a unifying catchy drink slogan* for the company on each label. Consider how line, shape, color and typeface could influence the logo and label design compositions. Research historical and contemporary company logos and beverage label designs, observing the variations in use of design elements to convey the product messaging.