



IDEATION

(the formation of ideas or concepts)

STRATEGIES:

- Mentor Collage
- Mind Map
- Zine
- Small Group Shares

IDEATION STRATEGY #1: MENTOR ARTISTS

taking inspiration from other artists

We can learn a lot about ourselves as artists by making connections between the artists we love.

Take some time to explore the art world and consider what kinds of art you are drawn to.

Choose 3 artists to act as your mentors.

WHERE TO FIND YOUR “MENTORS”:

- “Art History Timeline” poster
- Art books and magazines
- <http://wikiart.org>
- <https://www.thisiscolossal.com/>
- <https://www.tate.org.uk/art/artists/a-z>
- Social media
- Your previous knowledge!

MENTOR ARTIST COLLAGE

Once you have identified your 3 mentor artists, explore their work.

Choose 2 or 3 favorite artworks from each artist and save the images.

Drop the images in a Google Doc. The artwork pictures should be small (1-3 inches.)

E-mail to Castle and she will print.

Cut out the images and **create a collage** in your sketchbook.

Write about the visual, thematic, or stylistic components of the artworks that inspire you.

What, specifically, do you love about each artist's work?

Include the writing in your collage.

MENTOR ARTIST COLLAGE

This example is digital.

You will make a physical collage in your sketchbook.

COLLAGE COMPONENTS:

- ARTWORK images from 3 “mentor” artists.
- Written reflection on what inspires you about each artist’s work.
- Images of your previous work that show your style (OPTIONAL)

INSPIRING ARTWORKS

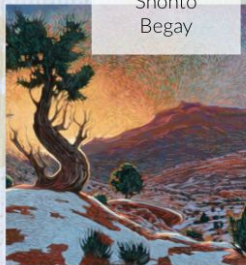
Previous Work - Here are 2 pieces I have made in the past year: a colored pencil drawing and a tempera painting. These pieces show my fascination with natural textures, light, and color harmonies. I want to create art that brings people and nature close together.



my recent work



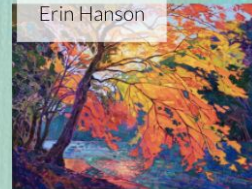
Shonto Begay



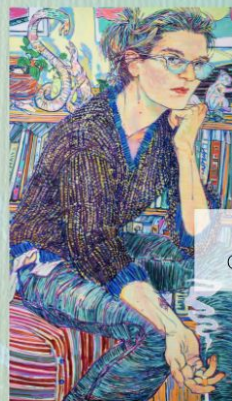
Shonto Begay - I recently saw his exhibition, “Eyes of the World,” in Santa Fe, New Mexico and was completely absorbed by his portrayal of people and landscapes. Begay uses layered color and mark-making to create electric vibrancy in his paintings.



Erin Hanson



Erin Hanson - I have been fascinated by her take on impressionism for many years. Her use of impasto and color theory are mesmerizing.



Hope Gangloff



Hope Gangloff - I am inspired by the comfortable and casual appearance of the people in her paintings. She breaks the composition down into shapes to be filled with abstract color and texture.



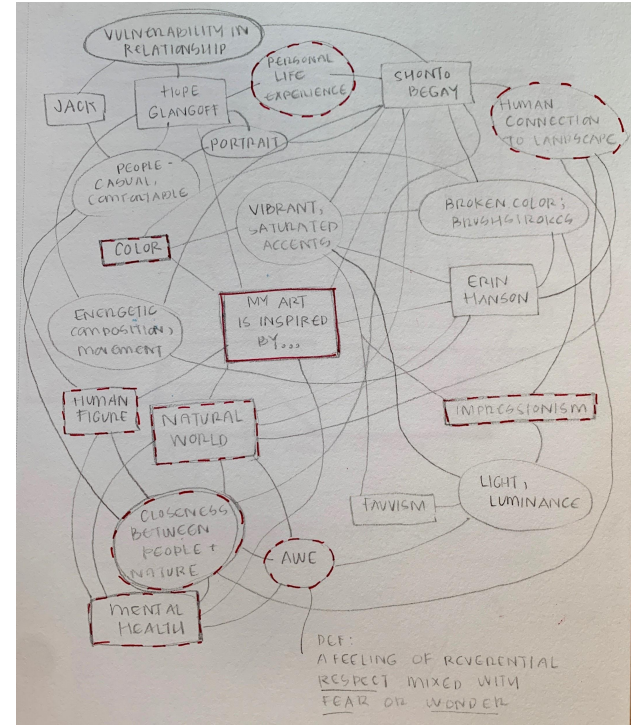
Take a photo of your MENTOR COLLAGE and submit on Google Classroom.

MIND MAP ROUGH DRAFT: anything goes...

1. On a page in your sketchbook, start with a **phrase or question in the middle**. Something like: “My art is inspired by...” or “What do I want to make art about?”
2. Add your **mentor artists** to your mind map.
3. What did you write about your mentor artists? Add the **visual qualities, techniques, themes, concepts, or styles that inspired you** to your mind map.
4. Continue adding **related ideas, attributes, or characteristics** that relate to the kind of art you want to create. Consider adding word definitions, quotes, important memories... anything goes.
5. Draw **lines between** related ideas.

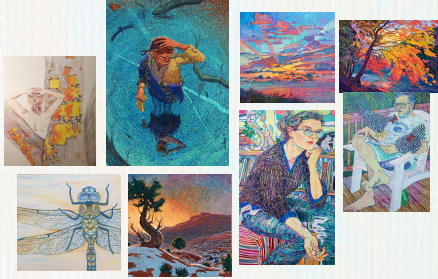
Your mind map should include AT LEAST 15 ideas branching out from the center phrase. (Each idea is a separate bubble.)

Remember: This is a rough draft. It can be messy. Don't spend any time making it fancy - that comes later...



CASTLE'S PROCESS: MIND MAP ROUGH DRAFT

Using my selection of inspiring artworks as a springboard, I began a mind map with the central prompt, "My art is inspired by..." surrounded by the chosen artists: **Hope Glangoff**, **Shonto Begay**, and **Erin Hanson**. I also added elements that I know to be prominent in my own work: **natural world** and **color**. Next, I began to connect the artists to specific qualities I would like to emulate, such as **vibrant, saturated accents** and **vulnerability in relationship**.

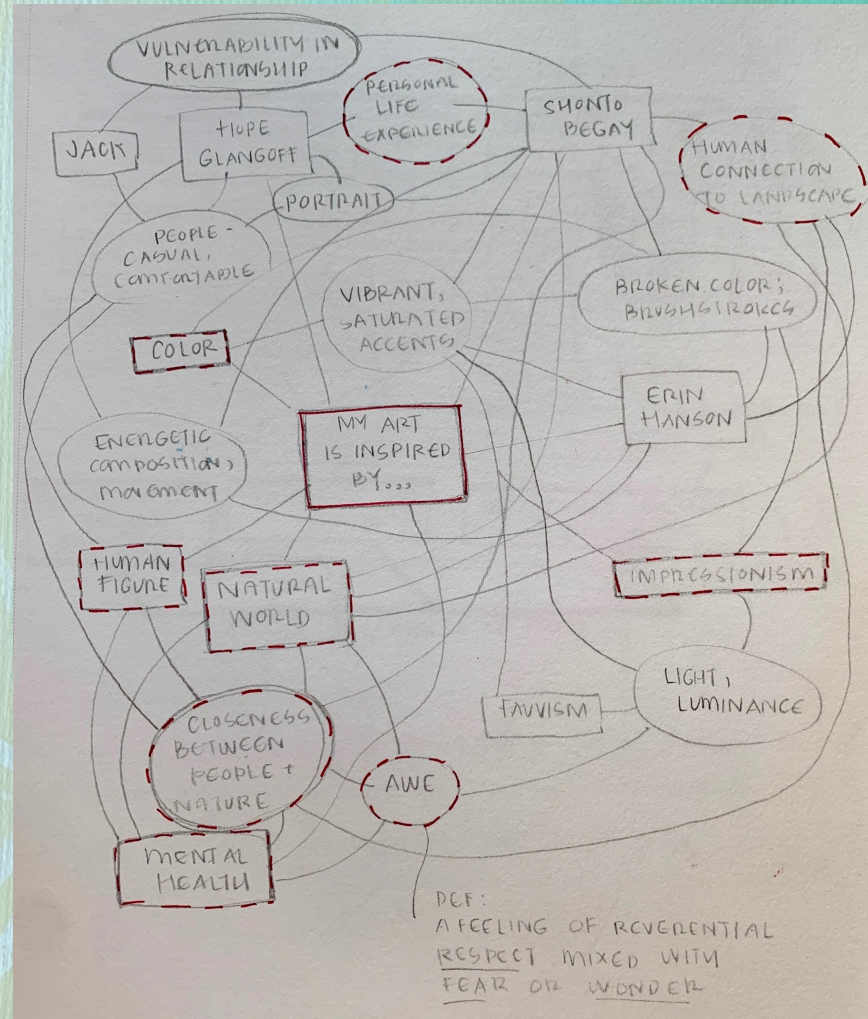


As I continued to add to the mind map, I found many connecting threads (which is why the map appears a bit chaotic.) I realized that the art I admire often draws from techniques employed by impressionist and fauvist painters (such as **broken color** and **luminous effects**.) I began to see an overarching theme: the complexity of the relationship between **human beings and the natural world**. I am inspired by the awe I feel when I am aware of nature's scope. I am intrigued by how we humans perceive ourselves in relation to the natural world.

RESOURCE

Creative Mind Mapping. (n.d.). AOEU.

https://docs.google.com/document/d/1SUII2V1dNXT-VtP7Lm0iVDz_oq5ynHfsebNYB0Y4f8O0/edit#



DEF:
A FEELING OF REVERENTIAL
RESPECT MIXED WITH
FEAR OR WONDER

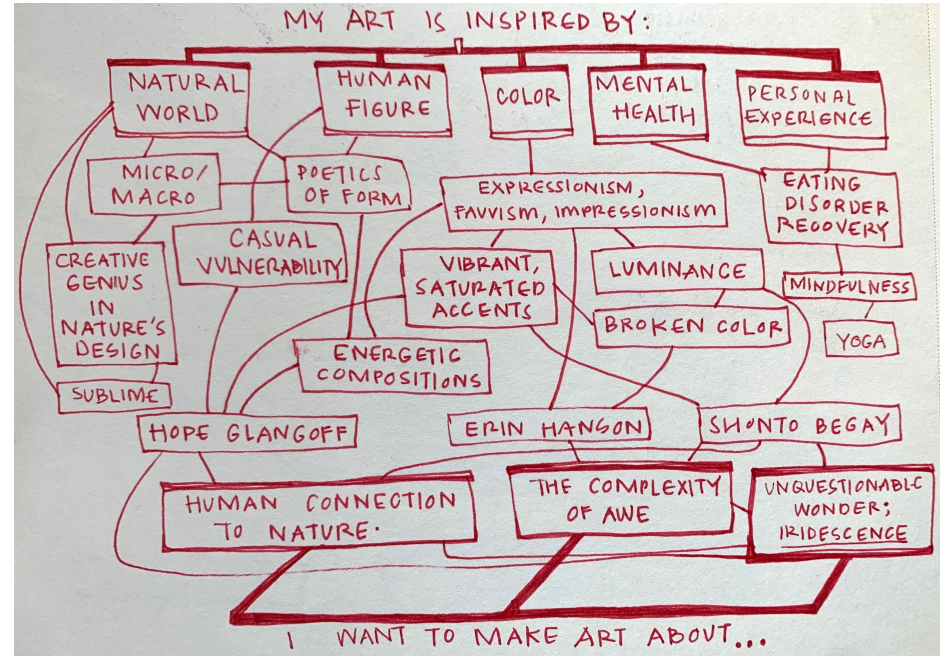
MIND MAP FINAL DRAFT: clean it up

Now that you have a (somewhat-chaotic) rough draft, you need to create a mind map that is **easier to navigate**.

How can you **re-organize** your mind map to make the connections between your ideas clearer?

How can you make your mind map appear **cleaner and easier to understand**?

Optional, not required: Adorn your mind map with mini-illustrations and cool fonts!

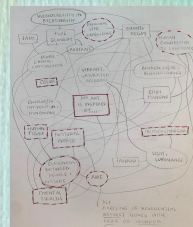


CASTLE'S PROCESS: MIND MAP FINAL DRAFT

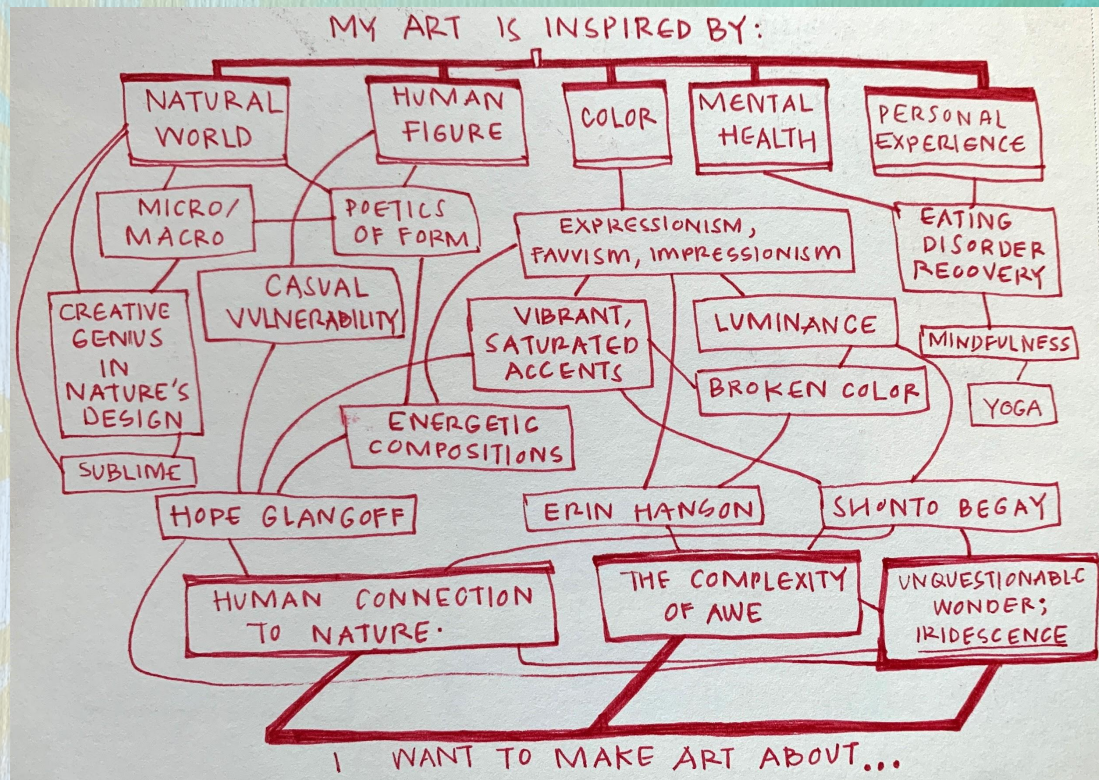
With the intention to find more clarity in my ideas, I decided to create a second draft of the mind map. My hope was that, in reorganizing the map in a more linear (top to bottom) progression, I would be able to merge similar concepts and continue adding any details that came to mind.

Instead of starting with the artists this time, I began by isolating broad themes from the previous map: **natural world, human figure, color, mental health,** and **personal experience**. I continued to progress down the page as I added related themes and ideas. This process allowed me to re-think the relationships between ideas and add new thoughts that felt important to me.

At the bottom of the map, I wrote "I want to make art about.." with bold lines drawn to qualities I hope to convey in my future artworks: **human connection to nature, the complexity of awe, and unquestionable wonder; iridescence**. These concepts, though broad, are fertile ground for me to pull specific visual qualities and imagery from.



Before starting the second map, I used a red marker on the first map to isolate concepts that felt foundational to my art-making.





Take a photo of **BOTH** your MIND MAP **rough draft** and **final draft** and submit the images on Google Classroom.

IDEATION STRATEGY #3: ZINE

establishing central concepts

Refer to your mind map and isolate 6-8 central concepts.

Create a zine that represents the themes that inspire you and the kind of art you want to make in Art 3/4 this year.



CASTLE'S PROCESS: PLANNING THE ZINE

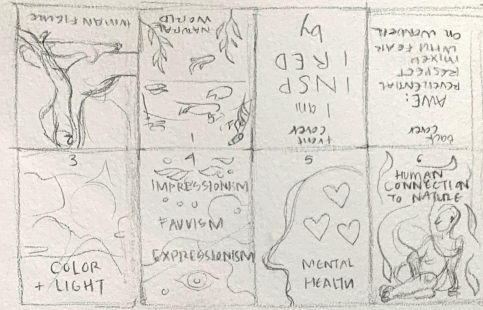
Even though I had whittled down my inspiration into a handful of ideas, the concepts still felt vast and ambiguous. I was eager to begin exploring imagery and representing the ideas visually. I decided to create a zine to communicate about the ideas that inspire my art practice.

The zine format provided helpful parameters that helped me narrow my focus. First, a zine can incorporate text and image. Second, a zine has eight pages, encouraging the intentional placement of ideas throughout.

I began planning my zine by creating a list and sketching the layout. I used the mind maps to help me choose which concepts to dedicate pages to. I was especially inspired by the definition for **awe**, so I decided to write it out on the last page.

RESOURCE

Yang, Raymond. (2017.) Why Zines Need to Be a Part of Your Curriculum. AOEU. <https://theartofeducation.edu/2017/12/14/zines/>



IDEATION ZINE

FRONT COVER: MY ARTISTIC INSPIRATION - AUG 2021

1 NATURAL WORLD

2 HUMAN FIGURE

3 COLOR + LIGHT

4 IMPRESSIONISM + FAUVISM + EXPRESSIONISM

5 MENTAL HEALTH + PERSONAL EXPERIENCE

6 HUMAN CONNECTION TO NATURE
CLOSENESS

BACK COVER: AWE defined

Zine Layout

Plan the design layout in your sketchbook.

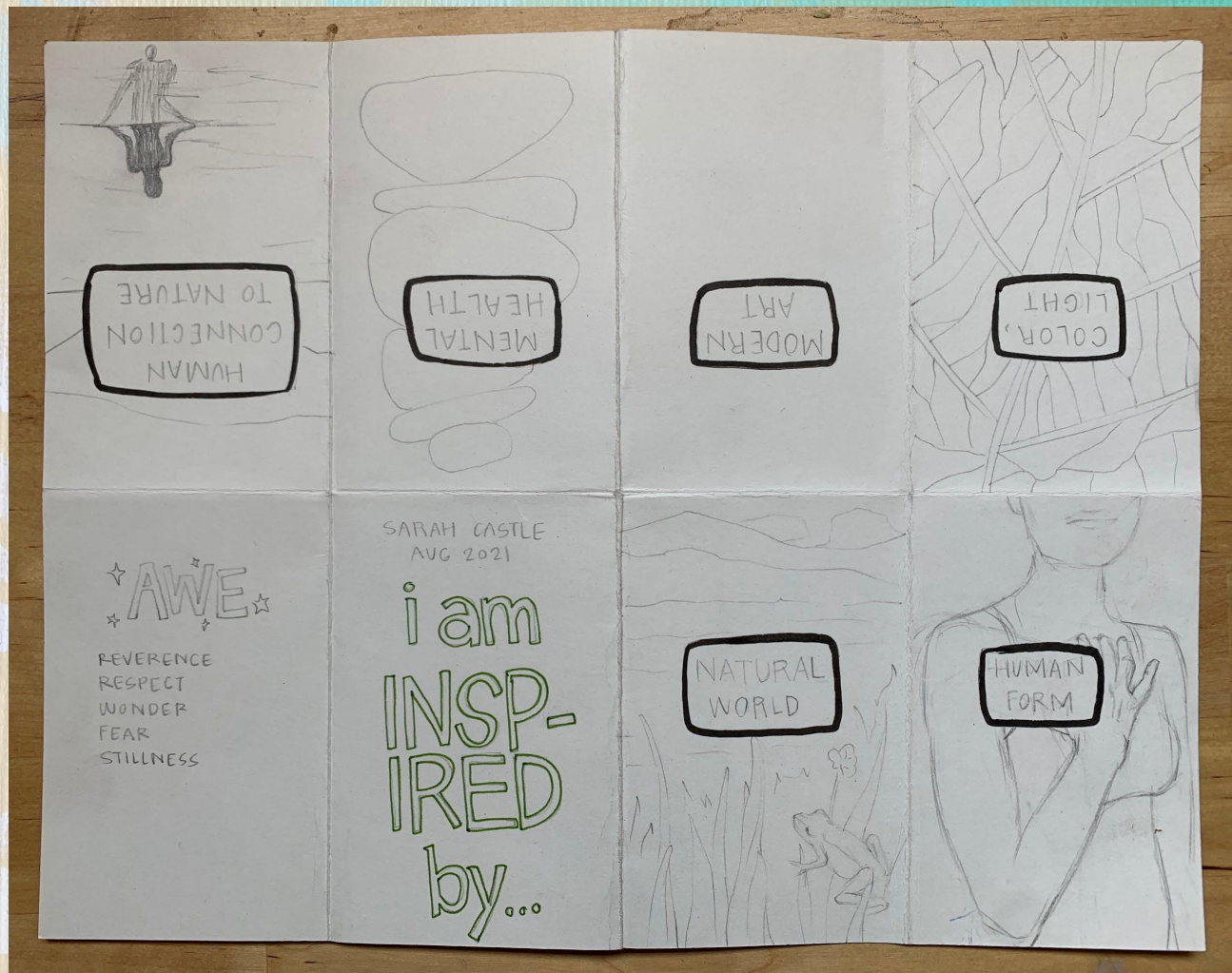


CASTLE'S PROCESS: SKETCHING MY ZINE DESIGN

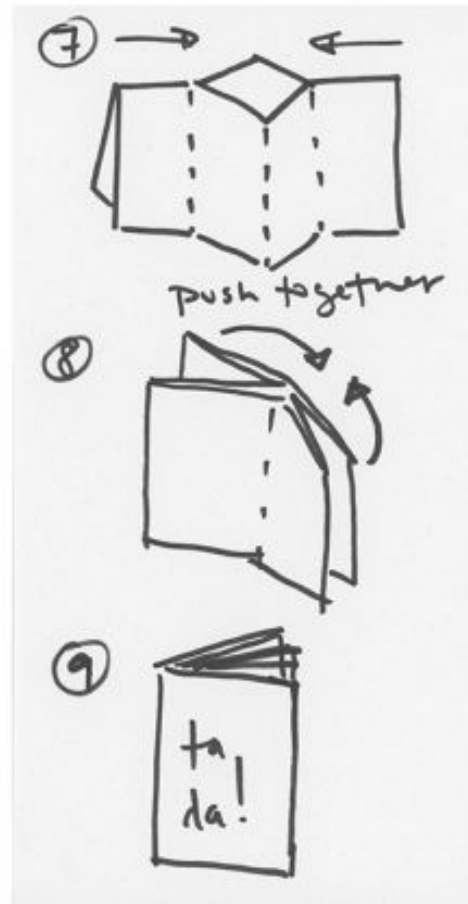
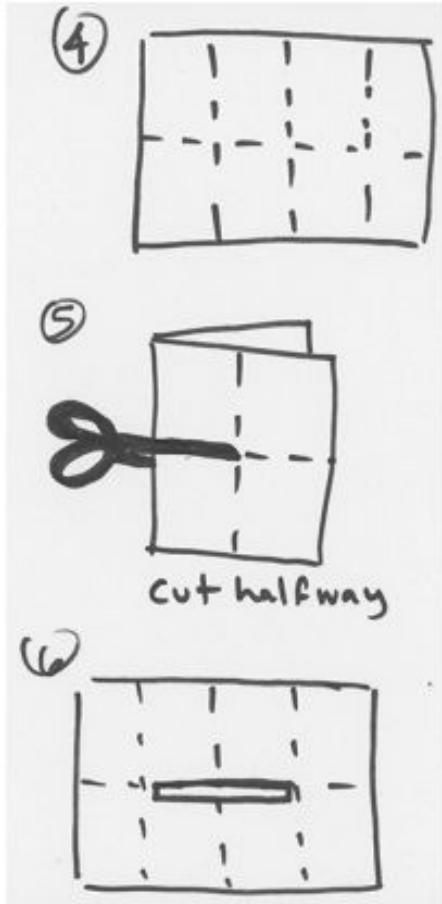
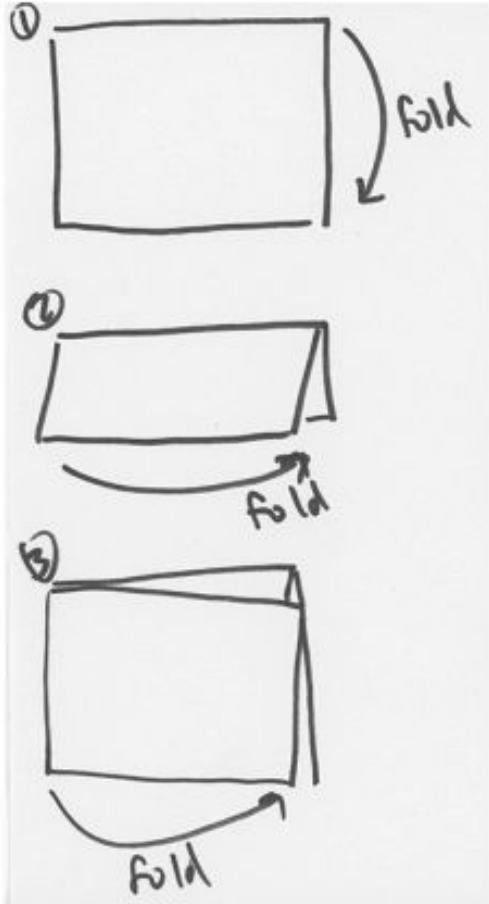
Next, I folded a piece of white cardstock into eight sections and began drafting the text and imagery. This is the part of the process where I started to get really excited!

My visuals evolved from the first sketch, and I began to feel a resonance between the imagery I was using to introduce each concept. I wanted the zine to give the viewer a sense of who I am and what I care about. In turn, the zine was helping me remember those things about myself.

I continued by adding marker, colored pencil, and watercolor.



Folding + Cutting Your Zine



CASTLE'S IDEATION ZINE



[CLICK IMAGE FOR ZINE VIDEO](#)



Your zine provides a **tangible reminder** of the **ideas that inspire you** at this time in your life. Your zine should describe the kind of art you want to make in Art 3/4 this year.



Take a **PHOTO** or **VIDEO**
of your ZINE and submit
to Google Classroom.

SMALL GROUP SHARES

SHARING YOUR IDEATION WORK



IDEATION STRATEGY #4: CRITIQUE

providing **feedback**, gaining **perspective**

PRESENTING TO YOUR GROUP

Take 5-10 minutes to walk your group through your ideation process:

- Mentor Collage
- Mind Map
- Zine

Share your ideas about the kind of art you aim to create this year.

FEEDBACK + DISCUSSION

Provide feedback after each presentation.

Questions to guide your feedback:

- What stood out to you in their presentation? Why?
- Did any part of their ideation process remind you of another artist, idea, material, technique, or concept that you can share?
- What else do you want to know about your peers' approach to art-making?

TAKE NOTES, TURN THEM IN

Create a page of **sketchnotes** as you learn about your peers' ideation processes.

Your sketchnotes should include at least 5 pieces of information from each one of your group members' presentations.



Take a photo of your **CRITIQUE SKETCHNOTES**
and submit on Google Classroom.