

A photograph of a hallway gallery. On the left wall, a row of colorful abstract paintings is displayed. In the center, a student in a green hoodie looks at the art. On the right, a student in a white hoodie is pinning a piece of art to the wall. Other students are visible in the background. The hallway has a drop ceiling with recessed lights and a polished floor.

STUDENT WORK

Kendra Keefer, MFA

interdisciplinary artist / teaching artist

SHE/HER/HERS / SAINT LOUIS, MO

(618) 203-3772 / KENDRAKEEFER.COM

KENDRAJKEEFER@UMSL.EDU

Teaching Philosophy

When I craft curricula, I envision the studio classroom as teeming with possibility and, simultaneously, grounded in the limitations of the material world. As I am cognizant that, like art, education is a form of cultural production, I craft learning activities that invite students into dialogue with the world as it is, while providing the space for them to practice the skills necessary to make their own art. I believe authentic learning should be exciting, challenging, and joyful.

Teaching has always come naturally to me. Growing up, I babysat for younger siblings, led Sunday school classes, and taught in summer camps and after school programs. My first teaching role after college took place in hospitals and clinics, where I taught child nutrition classes to low income and teen parents through the Women Infants and Children supplemental nutrition program. In that role, the structural inequities that limit access to the arts and education were glaring. I applied to graduate school for art education in response.

While working on my Master of Art in Art Education, I fell in love with the research of Paulo Freire, John Dewey, and bell hooks, who positioned education as cultural production, built on relationships and relevance. Students needed to see themselves reflected in the curriculum, feel respected in the classroom, and supported in their pursuit of meaningful, authentic inquiry.

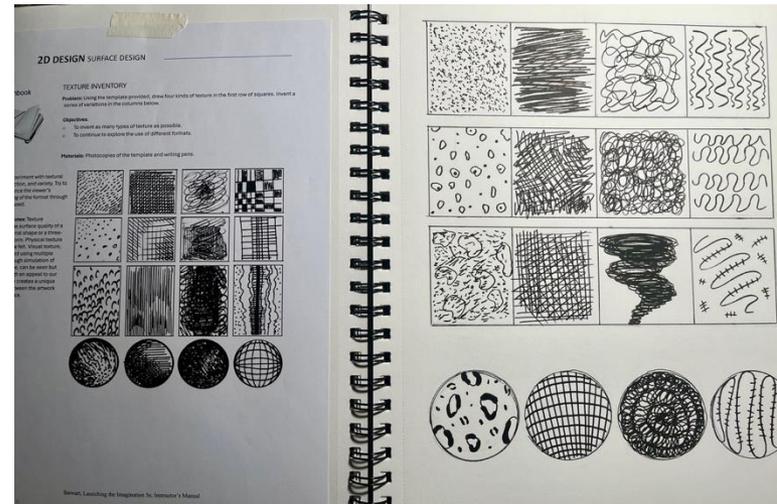
Accordingly, I continually update my syllabi for each new group of students, including artists whose work or background is relevant to their intersectional identities, as well as artists from historically marginalized backgrounds, both past and present. As an Art Museum Educator, I learned to teach art history and theory as a collection of contested narratives to continually interrogate, revise, and expand. I bring this sensibility to my classes, where students might examine how artists respond to a legacy of settler colonialism, or how Western art institutions have limited the meaning of cultural objects in their care and the steps they are taking or not taking to change that. For studio production classes, I teach inquiry alongside skills with materials and processes, so that students can begin to locate themselves within broader social conversations and reflect on the ethical implications of their own creative choices.

In the last fifteen years, I have added trauma sensitive teaching strategies to my teaching toolbox. As a parent to neurodivergent children, I am especially knowledgeable about the needs of students from these populations. Although the accommodations for K-12 and Higher Education look different, many of the principles remain the same. Whereas I provided my K-12 learners with a quiet area with soothing books and calming toys and taught them the skills to go there as needed, I provide my college students with opportunities to work both independently and in collaboration, along with the flexibility to take breaks.

I also include visual, auditory, and kinesthetic strategies in critiques and studio exercises and encourage students to pursue personally meaningful themes while still meeting the objectives of each course. In these ways, I bring a commitment providing students with authentic learning experiences in spaces designed to accommodate their needs to all levels of teaching.

Of course, I am also committed to providing culturally sensitive curricula. In service of this, I continually research antiracist pedagogy and disability, revising my curricula as needed, to exemplify equity of opportunity and voice. I also introduce students to methods of critique that instill an awareness of unconscious bias in intersectional realms, provide assignments that are relevant to students' experiences, and prioritize formative feedback over rigid grading systems.

In conclusion, I remain reflective about the learning relationships I am creating with students and that the students are creating with each other. I keep courses relevant by facilitating inquiry alongside skills with materials and processes and designing learning spaces that accommodate the needs of divergent learners. I also instill an awareness of unconscious bias throughout each course and prioritize formative feedback over rigid grading systems. Ultimately, I want my students to leave my courses with a habit of reflection and curiosity about their own positionality, plenty of experience in working both independently and collaboratively, and the technical skills they will need to create their own work.



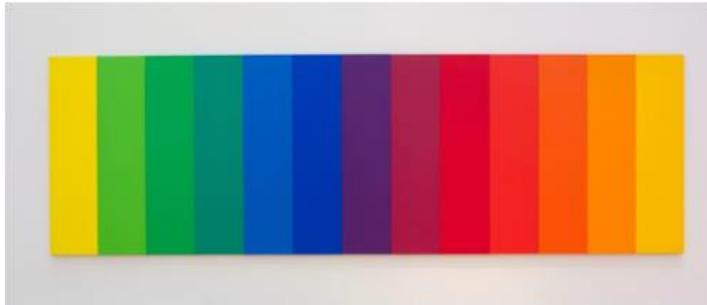
2D DESIGN-SURFACE DESIGN



ART 1150-002, 2D DESIGN: SURFACE
FALL 2025, MONDAY/WEDNESDAY, 12:30—3:30
FINE ARTS BUILDING, #219

INSTRUCTOR: KENDRA KEEFER, SHE/HER,
KENDRAKEEFER@UMSL.EDU

OFFICE HOURS: by appointment



Ellsworth Kelly, American, 1923–2015, *Spectrum II*, St. Louis Art Museum

COURSE DESCRIPTION

This course uses tactile and digital methods to introduce students to imaging in black and white, color, and principles of 2D pictorial space. Using a variety of media, students will explore and understand the foundations of visual thinking. Basic studio equipment will be provided though students will need to supply some personal equipment and supplies. Visual Perception and 2D Design concepts surveyed in this course include line, shape, texture, value, color theory, harmony/disharmony, balance, emphasis, rhythm, scale, planar issues, proportion and pictorial space.

COURSE OBJECTIVES / GENERAL CONCEPTS/ SPECIFIC GOALS

- List, recognize and demonstrate the principles of 2D Design
- Explore personal images through relevant techniques and understand how technical issues impact your aesthetic goals
- Understand and use the visual elements of shape, size, line, color, texture in conjunction with design concepts to create coherent, effective images
- Create images with the control, fluidity, and perception of competent draftsmanship
- Understand design as the placement of shapes within a format
- Articulate an artistic vision using correct terminology
- Present work in a professional manner with minimal "likes", "uhs" and "ums".
- Write an exhibition review
- Understand contrast and use it successfully
- Use positive and negative space as a vehicle for good design
- Utilize research facilities such as the UMSL library, academic art databases, and contemporary art publications
- Meet the specific criteria of each assignment in the given amount of time
- Use a sketchbook as a tool to develop, communicate and record ideas
- Create all projects with integrity in craftsmanship

SPECIFIC SKILLS

- Understand unity and achieve it through repetition, proximity and continuation
- Understand variety and use it as a counterbalance to unity
- Apply design concepts of scale and placement
- Understand the nature of visual weight and make balanced images
- Understand and distinguish abstract, representational, ideal, and non-objective forms
- Understand the differences between color relationships, color harmonies, additive and subtractive color schemes
- Understand alternating and progressive rhythm
- Render visual texture, tactile texture, invented texture, and implied texture

ATTENDANCE

Due to the nature of studio-oriented instruction and learning, this course requires daily practice, and often, collaboration with peers. For these reasons, full attendance and active participation are strongly recommended. **If more than four (4) classes are missed, without a dr.'s note, the student's final grade will be decreased by one full letter.**

ABSENCE EXCEPTIONS

Documented medical conditions.

Personal emergencies: in the event of severe, prolonged illness or other emergencies that inhibit you from being present, contact me as soon as possible to plan to make up the work.

ADA accommodations: if you need ADA accommodations notify me and disability services ASAP. You will need to provide documentation upon return to class.

TARDINESS

Tardiness is not tolerated. **You must arrive before 12:30pm.** Late arrivals are disruptive to the class.

- * **Three (3) late arrivals (meaning arriving more than 10 minutes late) accumulate to one absence.**
- * **Three (3) early departures (meaning leaving class with more than 10 minutes left) result in an absence.**
- * **If you arrive more than 30 minutes late or leave more than 30 minutes early you will be counted as absent for the class.**

GRADING FORMAT

50% OF THE FINAL GRADE: ASSIGNMENTS
30% OF THE FINAL GRADE: SKETCHBOOK
20% OF THE FINAL GRADE: ATTENDANCE

2D DESIGN-SURFACE DESIGN

GRADING

Each project is due the day of critique. Your evaluation at the end of the semester depends on the quality of the work, participation, sketchbooks, technical proficiency, and attendance. A final portfolio containing documentation or physical work from every assignment, along with any makeup/altered work, is required.

WORK ETHIC

Students will need to work efficiently during the allotted course time to complete all assignments on time. You should also plan for an additional six (6) hours per week outside of class to adequately complete the assignments. Sketching, preparing imagery, the purchase of supplies, and other research (unless class time is allotted for research) must be done outside the listed course time. Please arrive prepared to work on assignments.

CRITIQUES

Group critiques are scheduled at the beginning of the semester. If you have a conflict with any date, let me know as soon as possible. Your thoughtful participation in these critiques and discussions is expected and encouraged. These are your exams! Scheduled critiques are for finished work only.

COMMUNICATION

Students are expected to check campus e-mail and Canvas course regularly for homework reminders, assignment slideshows and handouts. E-mail or Canvas messaging is the preferred method of contacting the instructor. If you are new to or unfamiliar with Canvas, consult [this link to learn more about Canvas](#).

SKETCHBOOKS

As an artist, your sketchbook is one of your most valuable tools. It is a place to experiment, take notes, play, and plan. The sketchbook activities in this course are designed to help you get develop a sketchbook practice.

ASSIGNMENT MAKE-UP POLICY

If you disagree with a grade, critique, or feedback, you may recreate the assignment. The higher of the two grades will be applied to your final grade. Students may submit re-done projects until the final week of the semester. Re-done work will no longer be accepted the last week of the semester.

SHOP + CLASS ETIQUETTE

When working in the studio, be aware, conscious, and considerate of fellow students. Our space is shared by many students and instructors. Each class will clean up at the end of each period. Ensure all of your materials are properly put away and that your workspace, tools, equipment, etc. are properly cleaned. Respect others and their property. If it does not belong to you, ask before using. No food or drink is allowed in the 2D studio at any time, unless the instructor says otherwise. While we are a welcoming community, the physical and mental space afforded in the studios is precious. Students unaffiliated with the program may unintentionally interrupt this.

STUDIO + BUILDING SAFETY

Studios at UMSL have appropriate safety equipment and material safety information (MSDS sheets) available for student use. You are responsible for following the safety guidelines and may be reprimanded or dropped from the course for failure to comply.

The Windgate Building has extended hours that provide additional studio time for art students. Failure to follow the rules (including, but not limited to, refusing to leave when the building is closing) may result in your lab privileges being revoked and your project receiving a failing grade.

2D DESIGN-SURFACE DESIGN

COMPREHENSIVE MATERIAL LIST	
<ul style="list-style-type: none">○ Portfolio Waterproof portfolio○ Sketchbook 9x12", at least sheets, mixed media paper is best○ Gouache Introductory Set Must include Cyan, Magenta, and Yellow○ Larger tubes of black and white gouache (you will use these colors more than others.)○ Selection of round and flat brushes○ Bristol Pad 19x24"○ Drawing Pencils set of 6○ YES! Stick flat Glue one pint	<ul style="list-style-type: none">○ Bone folders○ 24-inch metal ruler○ Container/s for rinsing brushes○ Set of Felt Tipped Pens Assorted sizes in black○ Palette: Plastic 10-well paint palette tray○ X-Acto Knives: with additional blade packs○ Collaging Materials thread, colored paper, fabric, stamps, magazines and newspapers, things from nature, old clothes, photographs○ Access To a Smartphone with recording ability○ Access To a Computer or laptop with WI-FI

2D DESIGN-SURFACE DESIGN

WEEK 1-8/25 & 8/27 INTRO

Monday: Syllabus, schedule, supply list, studio tour & safety.

Wednesday: A1 intro and demo: SB1 in class exercise, digital lab trip

ASSIGNMENT 1 COLLECTING POINTS, LINES, AND SHAPES

SB1. INTRO TO LINE

Materials: Smart Phone

WEEK 2-9/3 ELEMENTS OF ART

Monday: LABOR DAY: no class

Wednesday: CLASS CANCELLED

ASSIGNMENT 1 COLLECTING POINTS, LINES, AND SHAPES

SB2. LINE

Materials: Smart Phone

WEEK 3-9/8 & 9/10 ELEMENTS OF ART

Monday: **CRITIQUE**—A1. Collecting Points, Lines, and Shapes. Intro to critique format.

Wednesday: Watch Brian Eno's "What Is Art Actually For?" A2 Demo, Intro to SB3

PORTFOLIOS MUST BE PURCHASED BY THIS WEEK

ASSIGNMENT 1 COLLECTING POINTS, LINES, AND SHAPES

SB2. LINE CONTINUED

Materials: Smart Phone, Sketchbook, Pencils and Pens

WEEK 4-9/15 & 9/17 PRINCIPLES: CONTRAST, SPACE, BALANCE

Monday: WORKDAY, Intro to A2. Notan Slideshow.

Wednesday: Finish Brian Eno's "What Is Art Actually For?" class discussion; SB 3 Presentation

ASSIGNMENT 2 NOTAN: THE LIGHT/DARK PRINCIPLE

SB3. DEFINE ELEMENTS AND PRINCIPLES

Materials: Black Construction paper, Ruler, Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife

WEEK 5-9/22 & 9/24 PRINCIPLES: CONTRAST, SPACE, BALANCE

Monday: WORKDAY

Wednesday: WORKDAY, SB3 check.

ASSIGNMENT 2 NOTAN: THE LIGHT/DARK PRINCIPLE

SB3. DEFINE ELEMENTS AND PRINCIPLES (CONT.)

Materials: Black Construction paper, Ruler, Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife

WEEK 6- 9/29 & 9/1 APPLYING ELEMENTS AND PRINCIPLES

Monday: **CRITIQUE**—A2. NOTAN: The Light/Dark Principle

Wednesday: Due—SB3, A3. Field Guide Presentation.

ASSIGNMENT 3 FIELD GUIDE

SB4. LINE + SHAPE

Materials: Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife, Smart Phone, Chosen Materials/Images

WEEK 7- 10/6 & 10/8 APPLYING ELEMENTS AND PRINCIPLES

Monday: WORKDAY

Wednesday: **CRITIQUE** on A3. Field Guides

ASSIGNMENT 3 FIELD GUIDE

SB5. LINE VARIATIONS

Materials: Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife, Smart Phone, Chosen Materials/Images

WEEK 8-10/13 & 10/15 COLOR AND VALUE

Monday: WORKDAY, A4 demo, Watch Art 21 video: *The Anarchic Potential of Color*

Wednesday: **CATCHUP CRITIQUES**, Due: SB5.

ASSIGNMENT 4

SB6.

Materials: Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife, Gouache paints, including Primaries + Black and White

WEEK 9-10/20 & 10/22 COLOR AND EMOTION

Monday: WORKDAY, A5 Intro and demo, WORKDAY

Wednesday: WORKDAY, Due: SB6

ASSIGNMENT 5 EXPRESSIVE COLOR

10/29 SB7. TEXTURE

Materials: Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife, Gouache paints, including Primaries + Black and White

WEEK 10-10/27 & 10/29 COLOR, CONT.

Monday: **CRITIQUE** on A4. Gouache Value Scales, A5. Expressive Color, & SB6

Wednesday: A6 demo, Due: SB7, Movement reading

ASSIGNMENT 6 BALANCING ACT

SB8. PRINCIPLES OF ART – RHYTHM & PATTERN

Materials: Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife, Gouache paints, including Primaries + Black and White

2D DESIGN-SURFACE DESIGN

WEEK 11-11/3 & 11/5- BALANCE & COMPOSITION

Monday: WORKDAY, Watch excerpt of A. Kiefer Doc. Assign SLAM Gallery Visit

Wednesday: **CRITIQUE** on A6, Due: SB8.

ASSIGNMENT 6. BALANCING ACT
SB9. ARCHITECTURAL ABSTRACTION

Materials: Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife

WEEK 12 – 11/10 & 11/12-WRITING FOR ARTISTS

Monday: WORKDAY, A7 Artist Statements assigned

Wednesday: **CRITIQUE** on A6, Due: SB9, Library Visit

ASSIGNMENT 7. ARTIST STATEMENTS

SB10 EXHIBITION REVIEWS

READING: "MOVEMENT."

Materials: Laptops, Pencil or pen, Sketchbooks, Yes Glue, Bristol Board, Scissors, X-acto Knife

WEEK 13-11/17 & 11/19-FINAL PROJECT

Monday: WORKDAY, A8 demo, Watch A. Kiefer Documentary.

Wednesday: WORKDAY, individual meetings cont'd, Book Binding Demo, Due: SB10

ASSIGNMENT 8. LABYRINTH COLLAGE & BOOK

SB11 GALLERY DRAWINGS

Materials: Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife, Gouache Paints, brushes, etc, Collage Materials, Sketches

WEEK 14-11/24 & 11/26-THANKSGIVING BREAK-NO CLASS

WEEK 1-8/25 & 8/27 INTRO

Monday: Syllabus, schedule, supply list, studio tour & safety.

Wednesday: A1 intro and demo: SB1 in class exercise, digital lab trip

ASSIGNMENT 1 COLLECTING POINTS, LINES, AND SHAPES

SB1. INTRO TO LINE

Materials: Smart Phone

WEEK 2-9/3 ELEMENTS OF ART

Monday: LABOR DAY: no class

Wednesday: CLASS CANCELLED

ASSIGNMENT 1 COLLECTING POINTS, LINES, AND SHAPES

SB2. LINE

Materials: Smart Phone

WEEK 3-9/8 & 9/10 ELEMENTS OF ART

Monday: **CRITIQUE**—A1. Collecting Points, Lines, and Shapes. Intro to critique format.

Wednesday: Watch Brian Eno's "What Is Art Actually For?" A2 Demo, Intro to SB3

PORTFOLIOS MUST BE PURCHASED BY THIS WEEK

ASSIGNMENT 1 COLLECTING POINTS, LINES, AND SHAPES

SB2. LINE CONTINUED

Materials: Smart Phone, Sketchbook, Pencils and Pens

WEEK 4-9/15 & 9/17 PRINCIPLES: CONTRAST, SPACE, BALANCE

Monday: WORKDAY, Intro to A2. Notan Slideshow.

Wednesday: Finish Brian Eno's "What Is Art Actually For?" class discussion; SB 3 Presentation

ASSIGNMENT 2 NOTAN: THE LIGHT/DARK PRINCIPLE

SB3. DEFINE ELEMENTS AND PRINCIPLES

Materials: Black Construction paper, Ruler, Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife

WEEK 5-9/22 & 9/24 PRINCIPLES: CONTRAST, SPACE, BALANCE

Monday: WORKDAY

Wednesday: WORKDAY, SB3 check.

ASSIGNMENT 2 NOTAN: THE LIGHT/DARK PRINCIPLE

SB3. DEFINE ELEMENTS AND PRINCIPLES (CONT.)

Materials: Black Construction paper, Ruler, Pencil, Yes Glue, Bristol Board, Scissors, X-acto Knife

2D DESIGN – NŌTAN COMPOSITIONS

2D DESIGN SURFACE DESIGN

NŌTAN - THE DARK-LIGHT PRINCIPLE

In this project you will continue to exercise ways to abstract from Subject Matter while focusing on Form. You will explore figure/ground relationships through the usage of shape and space to evoke content. You will also use the Principles of Organization Balance and to help you achieve the desired content.

Problem

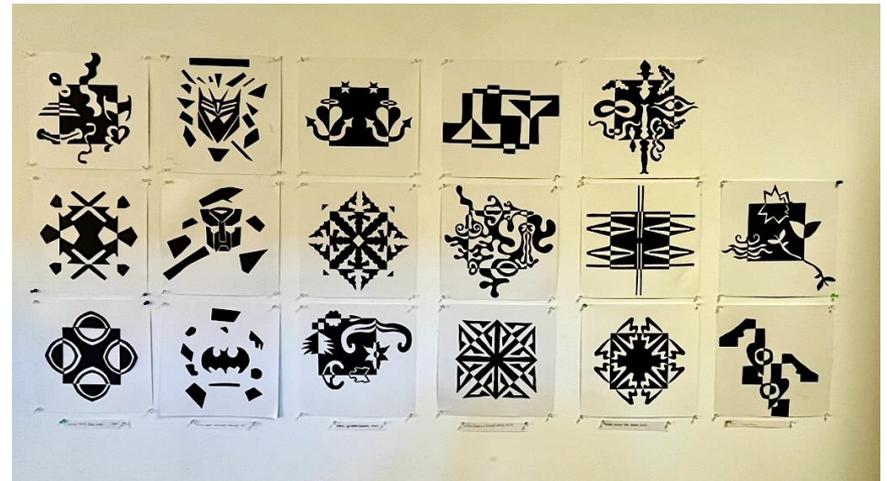
You will develop the project based on the Japanese design concept called Nōtan (濃淡), which observes the relationship and placement of light and dark shapes in the composition translating shape & space into flat shapes on a two-dimensional surface. is traditionally presented in paint, ink, or cut paper, but it is relevant to a host of modern-day image-making techniques, such as lithography in printmaking, and rotoscoping in animation (1).

Objectives

- Understand the differences between subject matter and form.
- Synthesize the Elements, Shape & Space, to create original Nōtan designs.
- Synthesize the Principle, Balance, to create designs with Symmetrical and Asymmetrical Balance.
- Synthesize the Principle, Balance, to create a design with Radial Symmetry.
- Practice good craftsmanship by making clean cuts and gluing neatly.

Vocabulary

Abstract
Asymmetrical Balance
Craftsmanship
Geometric Shapes
Nonrepresentational
Nōtan Principle
Organic/Biomorphic Shapes
Plane



Keefe Art 1150. Lesson plan adapted from Claudia Jacques de Moraes Cardoso

2D DESIGN – FIELD GUIDES

2D DESIGN SURFACE DESIGN

FIELD GUIDE ASSIGNMENT

A field guide is a visual guide to any subject an artist finds interesting. Historical field guides were often scientific, i.e. field guides to the natural world or to human anatomy. Artists and Scientists use field guides as a way of documenting what they know about a subject of interest. They can feature drawings, photographs, video, and more. For this assignment, you will create your own field guide.

Objectives

- Create a Field Guide to a topic of your choice.
- Include 4 pages
- For each page,
 - draw or collage a central image of your Subject.
 - Draw or collage 2 supporting images or details that help clarify your subject.
 - Write as many facts as will fit in an artistic way that visually supports your image.

Field Guide Examples

Leonardo Da Vinci created field guides to human anatomy, as well as to inventions from his imagination. His field guides and sketchbooks are wildly popular with artists and others to this day.

The Field Museum in Chicago uses field guides to convey information to visitors about the natural environment.

The Intersect Arts Center in St. Louis held an exhibition called Field Guide, described as "an exploration of the ways in which we discover and exchange knowledge that transform our experience of looking at the world."



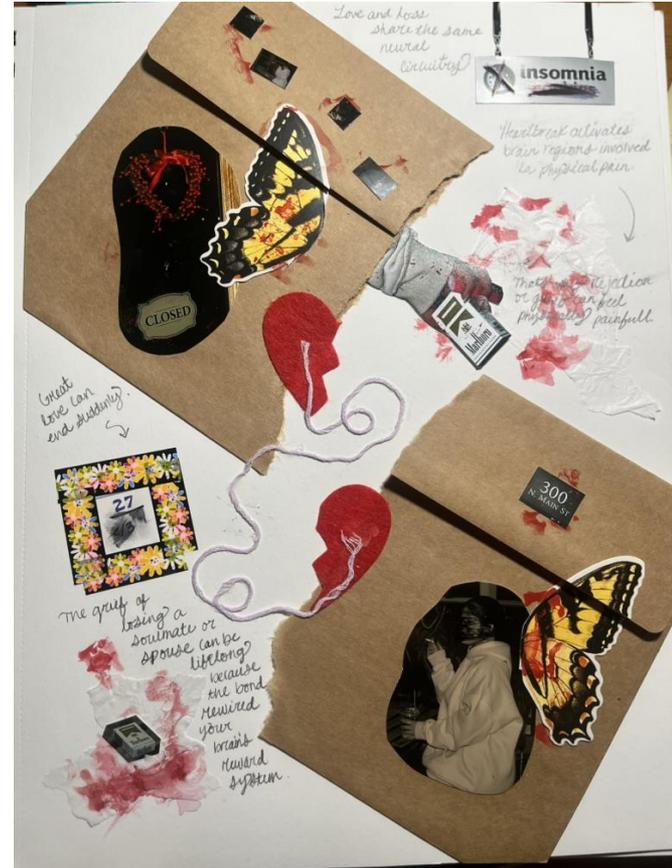
Figure 1. *Three Generations*, Carlyn Forst, from the Field Guide Exhibit at the Intersect Arts Center



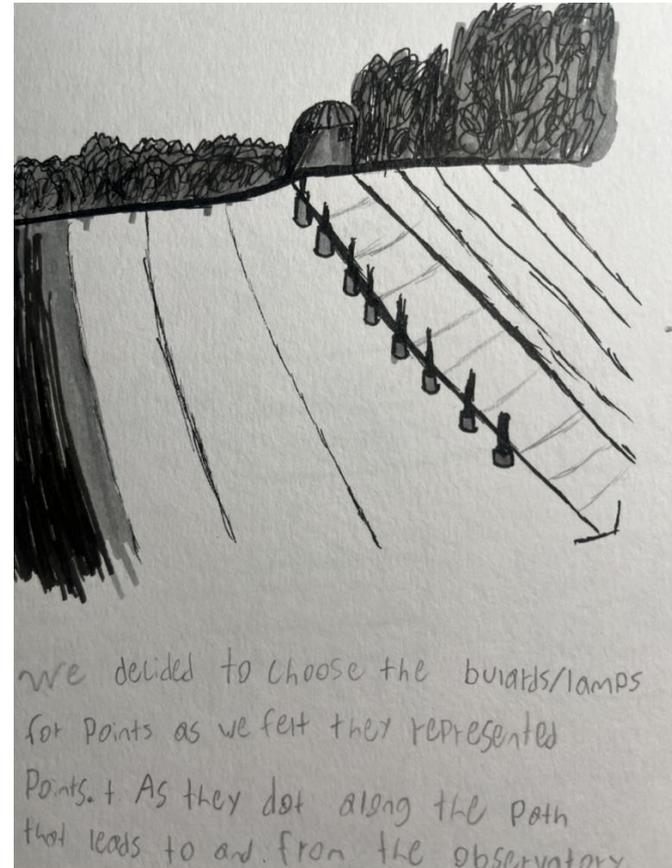
Keifer Art 1150, Lesson plan adapted from Matthew R. Kelly, Central College

1

2D DESIGN – FIELD GUIDES



2D DESIGN – SKETCHBOOK

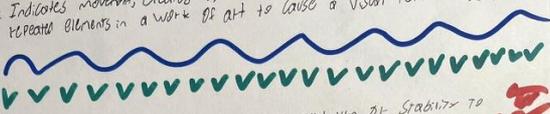


we decided to choose the burials/lamps for points as we felt they represented points. + As they dot along the path that leads to and from the observatory.

2D DESIGN – SKETCHBOOK

Principles

Rhythm: Indicates movement, created by the careful placement of repetitive elements in a work of art to cause a visual tempo or beat.



Balance: Combining elements to add a feeling of equilibrium or stability to a work of art. Major types are symmetrical and asymmetrical.



Emphasis: Combining elements to stress the differences between those elements.



Proportion: refers to the relationship of certain elements to the whole and each other.



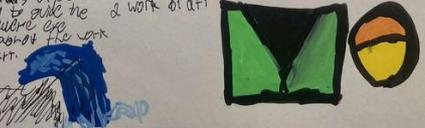
Gradation: Combining elements by using a series of gradual changes in those elements. (large shapes to small shapes, dark hue to light hue)



Repetition: Combining similar elements in an art work to accent their similarities (achieved through use of repetitions and subtle gradation changes)



Movement: create the look and feeling of action and to guide the viewer's eye through the work of art.



Variety: Design concerned with diversity or contrast. Variety is achieved by using different shapes, sizes, and/or colors in a work of art.



The principles of design

- 1. Symmetrical Balance:** when both sides of a composition are visually equal, like a mirror image.
- 2. Asymmetrical Balance:** when the two sides of a picture or design are different but still feel balanced.
- 3. Variety:** using different elements—like colors, shapes, textures, or lines—to make a work more interesting.
- 4. Movement:** The way an artwork leads the viewer's eye through the piece.
- 5. Emphasis:** The principle that makes one part of an artwork stand out more than the rest.
- 6. Pattern & Repetition:** when shapes, lines, colors, or images are repeated in a planned and organized way.
- 7. Contrast:** putting different elements together (light vs dark, big vs small) to make each one stand out more.
- 8. Unity:** The sense that parts of an artwork come together and create a harmonious whole.

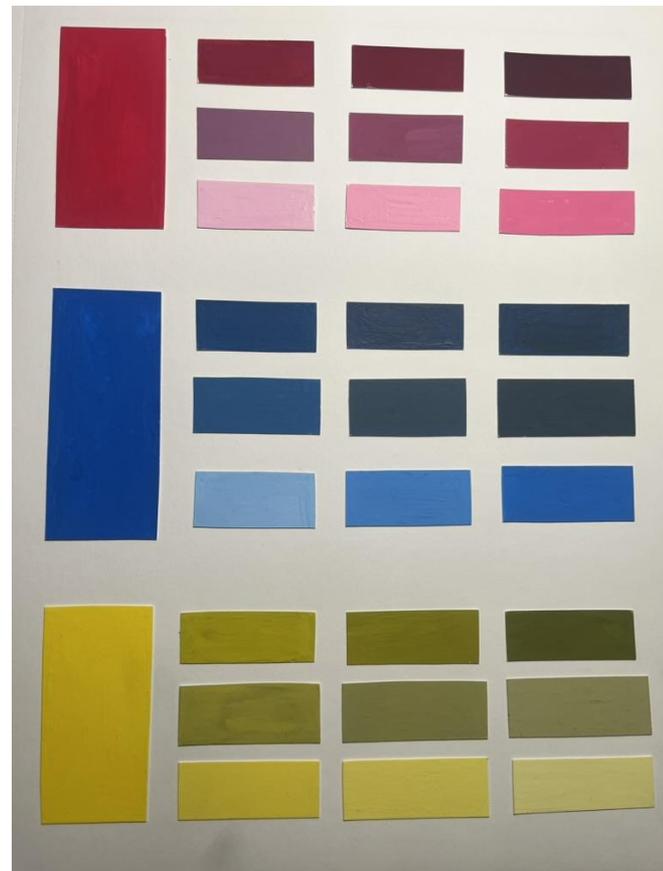








2D DESIGN – SKETCHBOOK



BALANCING ACT

BALANCING ACT

Problem: Using the template provided, organize four squares and one circle in such a way as to communicate one of the following words: trapped, dominance, individuality, or opposition.

Objectives:

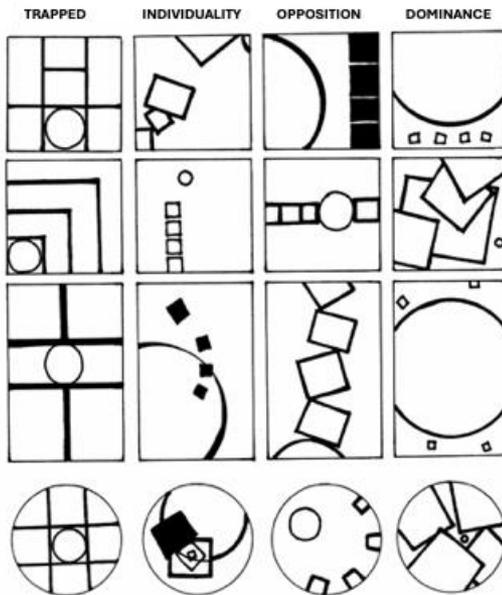
- To demonstrate how format impacts balance.
- To make a direct connection between composition and concept.

Materials:

- Photocopies of the template,
- felt markers,
- cut paper.
- This assignment can also be done digitally.

Strategy:

- Brainstorm at least 50 variations using the template provided.
- Then, complete four refined versions of the design,
 - using a 6" x 6" square,
 - a 6" circle,
 - or a 6" x 9" horizontal rectangle.
 - The circle and three squares can be any size, and
 - the four shapes can be connected or overlapped as necessary



Timetable: 4 hours.

kendra keefer

Interdisciplinary Artist / Pronouns: she, hers
kck2@symal.edu / 618-203-3772
KendraKeefer.com

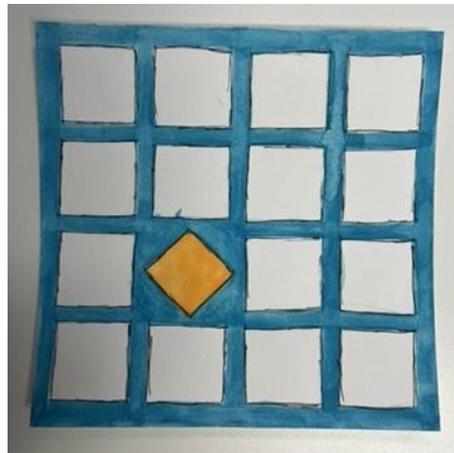
General Assignment Rubric

Criteria	Ratings	Pts
Craftsmanship & Materials: Your materials meet the requirements of the assignment. The quality of the work looks thoughtful, intentional, and complete.	33 to 0 pts	
Elements and Principles of Design: Your work demonstrates your understanding of the Elements and Principles of design.	33 to 0 pts	
Ideation: The conceptual thinking behind your work meets the goals of the assignment. Your ideas are relevant to the assignment and well thought out.	33 to 0 pts	

Total Points: 99

Adapted from Stewart, *Launching the Imagination 6e*, Instructor's Manual © 2019 McGraw-Hill Education. All rights reserved

2D DESIGN – COMPOSITION



EXPRESSIVE COLOR

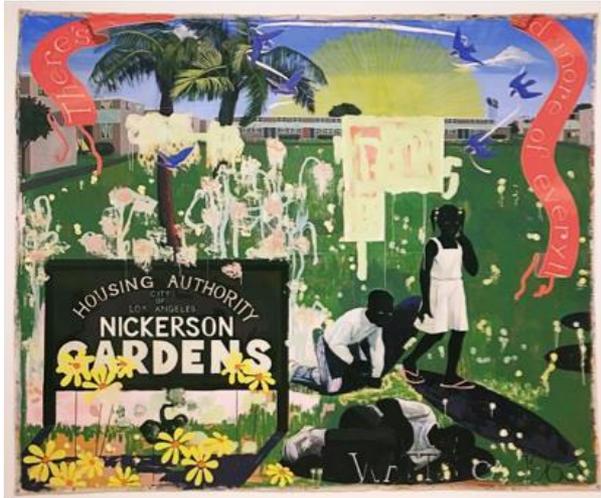
EXPRESSIVE COLOR

Color is one of the best tools artist have to express emotion. For this exercise, you will practice using color to make a mundane fruit or vegetable representative of whichever emotion you choose. In the painting below, Kerry James Marshall uses color to help tell a story about memory, childhood, and racial injustice.

Problem:

Create four compelling images of a mundane object such as a pear or apple that use color as an expressive element rather than documenting the color of the object.

Choose a quality for each image, such as angry, shy, despondent, embarrassed, cold-hearted, exuberant, diseased, blissful, frightened, shocked, paranoid, apathetic, sexy, righteous, arrogant, majestic.



Kerry James Marshall,
Watts 1963, 1995;
acrylic and collage
on canvas; 115 3/8
x 135 7/8 inches;

Saint Louis Art
Museum

Objectives:

- To explore the expressive qualities of color rather than the descriptive, while using a rather expressionless subject.
- To not rely on visual cues such as faces, hands, feet, or props to carry the expressive content
- To explore composition, scale, proportion, proximity, and clarity as a way to enhance the overall communication of the idea.

Materials:

watercolor, acrylic, pastel, or colored pencil

Vocabulary

Expressive
Composition
Scale
Proportion
Proximity
Clarity

Strategy:

- Decide on the attributes you want to use and apply them to your subject ("you are an angry pepper"). What colors come to mind when you hear those words? Are they intense and bright, muted and dull, or a combination of each? Think about ways we in Western culture colorfully describe a person: "he was green with envy" "she turned bright red with embarrassment" "I'm feeling blue today" "he has violet tendencies" (okay, maybe not that one).
- The colors you use for these images should express the attributes imposed upon the object rather than document its color.
- Research color psychology. See what studies have been done regarding color and see how the interpretation changes between cultures. For example, in Western culture it is common for the bride to wear white at her wedding, generally a cheery occasion yet in Eastern culture white is commonly worn at funerals.
- Create a series of studies, improve upon them. Try to communicate the idea using colors you would not initially expect.
- Choose the most successful studies and apply what you have learned to the final four compelling images.

Timetable: 6 hours.

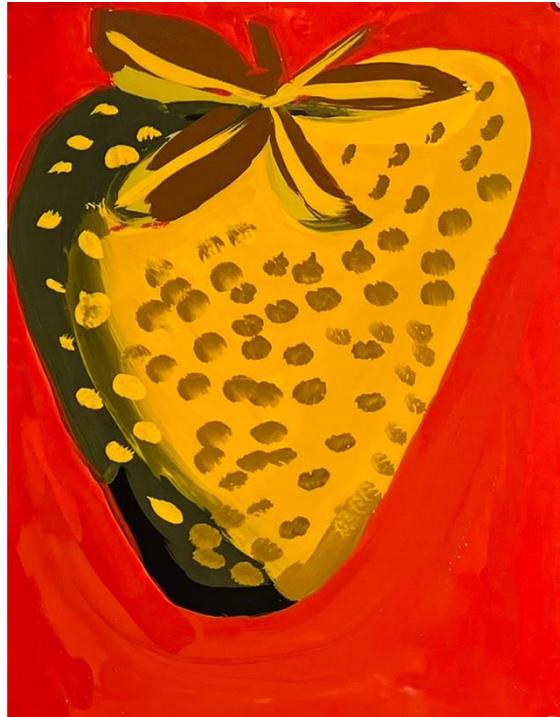
General Assignment Rubric

Criteria	Ratings	Pts
Craftsmanship & Materials: Your materials meet the requirements of the assignment. The quality of the work looks thoughtful, intentional, and complete.	33 to 0 pts	
Elements and Principles of Design:	33 to 0 pts	

Adapted from Stewart, *Launching the Imagination 6e*, Instructor's Manual © 2019 McGraw-Hill Education. All rights reserved

2D DESIGN – EXPRESSIVE COLOR





2D DESIGN – EXPRESSIVE COLOR

DIGITAL TRANSFORMATION

DIGITAL TRANSFORMATION

Artists today have access to a huge range of digital tools. Traditional 2D works can be manipulated a little or a lot through the Adobe Suite or free applications like Canva.

Problem: Using Adobe Express, Canva, or Photoshop, manipulate one of the images that you created this semester. Create three new images.

Steps:

- Begin with a clear, professional looking photograph.
- Choose Adobe Express, Canva, or Photoshop.
- Experiment with changing or adding elements, such as color, value, line, shape, texture, etc.
- Remove and add backgrounds.
- Create 3 separate images from your original.
- Be mindful of scale as you choose which size to print your images.

Materials:

- photo and image editing software,
- paper,
- printer,
- original work of art.



kendra keefer

Interdisciplinary Artist / Pronouns: she, hers
kk2g@unsw.edu / 616-203-3772
KendraKeefer.com

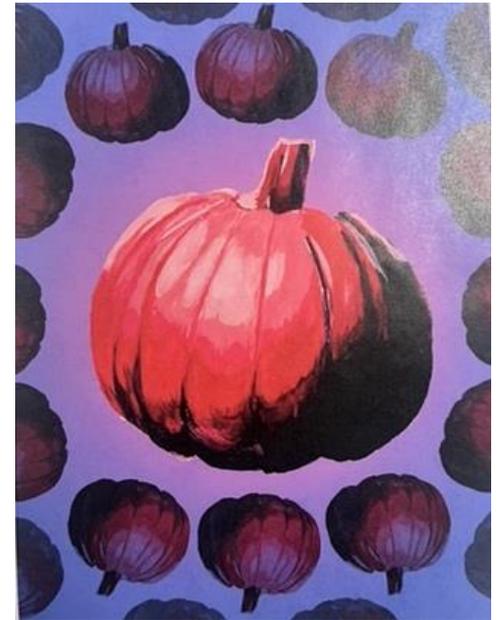
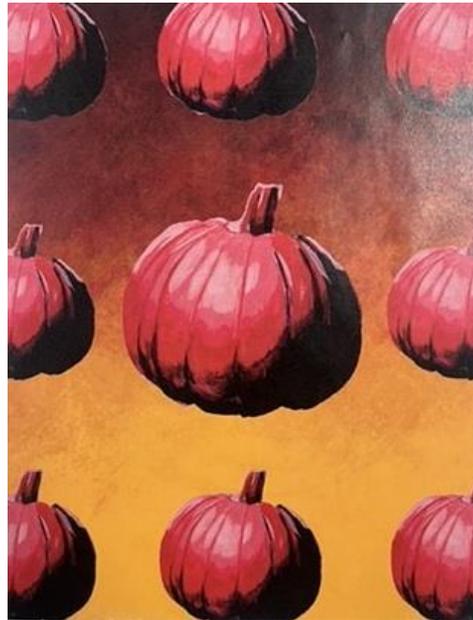
Ana Santos

<https://www.anasantosilustracion.com/>

General Assignment Rubric

Criteria	Ratings	Pts
Craftsmanship & Materials: Your materials meet the requirements of the assignment. The quality of the work looks thoughtful, intentional, and complete.	33 to 0 pts	
Elements and Principles of Design: Your work demonstrates your understanding of the Elements and Principles of design.	33 to 0 pts	
Ideation: The conceptual thinking behind your work meets the goals of the assignment. Your ideas are relevant to the assignment and well thought out.	33 to 0 pts	

Total Points: 99



2D DESIGN – DIGITAL TRANSFORMATION