

## PROJECT PROPOSAL

You will write a brief proposal that is ½ page minimum to 1 page maximum. The proposal will include the following:

**Concept:** What do you want to say? This can be as direct or as indirect as you like; however, the project must express a clearly defined viewpoint on your selected subject. How will you engage with research to offer your theme more substance and complexity?

**Context:** How will you express this idea to your audience? What visual metaphors and/or symbolism will you incorporate to articulate your concept? How will your work be presented? Where will your work be presented?

**Production:** What processes will you use? How many images will be included in the project? What size will the finished drawings be?

## BRAINSTORMING...

- Letting go as in the release of something dammed up – ink or graphite powder or something that flows once I lift a barrier.
- Letting go of resistance – allowing a light to shine into hidden part of myself, so that the work employs light to make marks or to illuminate marks
- Letting Go paired with light in a different way – a bright light source has a series of screens in front of it that I release one by one, each allowing lines of light to appear on a curved surface, so that the lines of light become the marks that build the drawing. Would need a lot of play to find out how to direct and draw something pertinent.
- Hands let go. Sphincters let go. Employees can be let go. You can let go of effort. You can let go of desire. You can let go by floating or by falling.
- We can get very caught up in being the one that is letting go. Who does the letting go? What if released is your natural state, in which case it may only be necessary to cease trying let go. Or at least cease being the actor, the “I” who is letting something go.
- Burning / flame. Draw with my blow torch like I did in FIN 140. But what connection to Letting Go?
- Draw with a knife?
- Draw with folds in paper. Origami is so exacting, what if the folds are free form and spontaneous? What if the random folds are lit in such a way that forms/drawings become visible? What if in the folding I am adding or removing colour so that the folds become visible lines? What if I am bunching up paper then coating exposed surfaces in charcoal dust or in black ink, then unfolding so the new lines appear. How do I draw this way? What has it to do with form?
- What if the folds create the shape of a hand, and with movement of hand that shape forms and releases its grasp to demonstrate letting go.
- Ideas from Margaret Peot book “Make Your Mark”: inkblots and folds (ppg 140), pleating paper and dying/staining (pg 116), use of resist such as acrylic gel medium, clamps or elastics (as if tie-dye) (pg 78).