 EXAMPLES:  
See attached proposals.

How/What/Why Proposal
By, Amy Bumgardner

What:
I have chosen to use light as “radiant energy.” I am using abstract “design” (for lack of a better word) to portray the energy. I want the energy of the act of painting to jump into the painting and bring it alive and turn into the light’s energy. I want to create a depth, sometimes a deceiving back and forth of different levels.

Why:
My source of inspiration is my clayboards. Although I found working on the clayboards difficult at first, I found that the freedom of being able to scrape, scratch, and paint over, etc. so easily made me realize the actual energy that the act of painting produces in me. I have never found so much energy actually coming from myself; I think that I found it in the freedom working of the clayboards, so I wanted to continue to convey this energy on a larger scale and see how far I can push the concept.

Role/Intent:
My intent is to portray an illusion of personal expression, and possibly a spiritual expression. From the paint itself and how it is applied and manipulated, I want the texture, the color, the light, etc. to convey, in fact to radiate, with the energy that I put into making the painting.

How:
I am starting each painting with some sort of non-representational structure that gets abstracted as I apply more paint and manipulate it. I am building up overlapping and interacting levels of space that vary in size. The light will emanate from the levels, not with stark brightness, but with a brilliance that jumps around and reflects off the different sections. To convey the sense of heat energy, I want to build complex structures of different textures made by scratching with my palette knife, or scraping fresh paint away to leave a haziness underneath, or sanding away sections that have fully dried, or smoothing out sections with long, even brush strokes. The act of painting and the paint itself will create my sense of light as radiant energy.

Where:
My paintings will be seen by other classmates and other people that may roam around the art building especially if it is hung in the hallway. I want the viewer to feel the energy of the painting, not in the sense of being blinded by its brilliance, but almost as feeling the energy as heat (but not as heat from the sun, heat from say, a machine that is working very fast and gets hot just from the motion).
I am painting a lightness of life. I will manipulate light and subject matter to create a sense of the light of spirit that I see as “lightness” or “lightheartedness.” I intend to use an image of a child playing with an egg. I will focus on the child’s hands in the action of holding or squeezing or dripping the egg white and yolk.

The delicacy or lightness of the egg, as well as the lightheartedness of the child, will both be caught in the overhead light. I want to emphasize the bright jovial light especially as it highlights the child’s features and especially as reflected in the liquid yolk and white of the egg in and on the child’s hands. I intend to work on a large (for me) canvas, maybe twice the size of our still life supports. I want to paint detail on a large scale to procure that curious study and pure scrutiny of children as well as paint more loosely to suggest the impetuous and unbound spirit of lightness. I will depend mostly on a yellow palette contrasted with blue background and some red, blushy flesh tones (again breaking things down into the basics, the primary colors).

I want to focus on a scene so enlarged and focused that it slightly dwarfs the audience, perhaps taking them back to the times when they stood full height at their mothers’ elbows. Both the child and the egg are potential. The child is the inevitable adult and the egg symbolizes life force. In essence, they are precious and heavily significant beings in their own right. However, to retain a certain lightness, and we treat this more as insignificance. In one painting I want to cast this scene in the bright, soft lightness of a child. Almost drenched in light to signify the giddy brightness of sentiment. In the other painting, I want to use one definite light source that casts a stark, high contrast light on the subject. I intend to use the same subject but not exactly the same perspective or setup of the child playing with the egg for both. In one painting, I want to evaluate this lightness as I appreciate it (and I think that most people at least recall it) as elated, resilient, and playful, and in the other painting I want to evaluate its “worth” (or lack thereof) to the world at large in real life.

I want to go back to basics, when I studied odd little things because it was fun. When I snuck off quietly to take a closer look at something or to do something I knew my parents would disapprove of. I want to remember and hopefully reapply this lightness of spirit. I think it will come in handy for the challenges ahead. I feel on the cusp of graduation, this is the way I should be looking at life. However, I recognize the internal and external conquest for maturity discourages this lightness that is often seen as weakness or foolishness. I have strived to retain a great deal of this lightheartedness that some people read as immaturity. I would like to evaluate both perceptions. Ultimately, I seek to glorify this lightness and rekindle it in others.

I seek to illustrate that frivolity does not equate triviality. I want this frivolity to arrest the viewer who would otherwise pass it by in the hallway or in a gallery. I recognize that this will be as challenging as getting my father to stop and sate at clouds. I want that level of consideration and wonder and lightness of living for the viewer.
How/What/Why Proposal  
By, Jim Argenta

WHAT:

I decided to approach light in the context of how people think they see color and light and how the human eye actually receives light and color sensations. I plan to use the physiological effect of “after image” to achieve this purpose. I will paint six paintings in the “after image” manner. Then I will place six more neutral gray canvases of the same size below the paintings. The viewer will be able to stare at the painting in its negative, after image form, then look to the gray canvas and see the image in the coloring inverse to those in the original paintings. These paintings will be similar to the flag series done by Jasper Johns but with more three-dimensional qualities.

The subject matter I have chosen for this work is roses and violets. I have chosen this subject matter because of the familiar phrase “Roses are Red and Violets are Blue.” Out of the six paintings, none of them will have both red roses and blue violets. Of the six “after images” that will appear to the viewer on the gray canvases, only one will be the correct, typical painting of red roses and blue violets.

WHY:

I hope that the series of paintings will be able to be read in several ways.

1. That common and traditional assumptions, often accepted by people without question, are often corrected by science. The common perception of color and how the human eye senses this color is often misunderstood. Few people realize that primary colors of pigment and light are actually different. This series of paintings will explore this difference and hopefully enlighten the viewer to the science of light and how color is transported to the human eye by it.
2. Because only one out of the twelve paintings is the common image of red roses and blue violets with all the colors are in the correct places, it will hopefully make the viewer realize that there are many different ways to look at a single subject. The fact that this “correct image” is an “after image” means that the viewer must acknowledge and experience the process involved in #1.
3. Hopefully this series of paintings will also cause the reader to question bounds of what they believe to be reality. Questioning the concept of what color really is and how it is transported through light waves will hopefully lead the viewer to question other aspects of their life which they have never really questioned before by simply accepted.
4. Finally, I hope that this painting will have people question the idea of painting just a simple flower. Painting a simple flower the way it is seen in a photograph is just one way to see the flower. However, this series will hopefully question the view of “fine art” and the seemingly lack of meaning and content in the image of a flower.
HOW:

I have chosen an image of roses and violets. All of the six actual paintings will have the same subject matter. The colors will shift from the three primary aspects of the paintings: the roses, the violets, and the background. None of the paintings will have the same color pattern between the three aspects and the three colors that will be used.

The paintings will be on six canvases. Each canvas will be 1.5 by 2.5 feet in size. Six more canvases of the same size will be made and painted a neutral gray color. These will be the canvas the viewer looks at to see the after image.

The colors used will be:

- Black in painting for white in after image
- White in painting for black in after image
- Blue-green in painting for red in after image
- Red in painting for blue-green in after image
- Yellow-orange in painting for blue in after image
- Blue in painting for yellow-orange in after image