Camp Activities Detailed Schedule: Week 1

July 15th Day 1: Introduction to Immersive Art Making
Note: Students need to bring the following every day to each in class session: 8.5x11 inch Sketchbook, Pencils, Pens, Eraser, Sharpener if needed.
• 9:00am-12:00pm ARTS 292: Introductions – camp rules, discuss the art practices program, ice breaking activities
• 12:00pm-1:30pm: City Heights Lunch
• 12:30pm-1:00pm: Walk to Meow Wolf
• 1:30-2:30pm: Meow Wolf Visit – Tour,
• 2:30-4:00pm: Discussion and Self Discovery
• 4:00-4:30pm: Wrap back and discuss Meow Wolf further. Wrap Up.

July 16th Day 2: Forming Ideas | Sculptural Form
• 9:00-9:30am ARTS 292: Meet up and discuss the processes that we will be learning this day
• 9:30-11:30am ARTS 292: Work in four smaller groups to discuss immersive installation ideas. Pinterest board for inspiration. Each group create a mood board.
• 11:30am-12:00pm ARTS 292: present their ideas to the larger group, 5 minutes each (about 30 minutes total), then come to larger group decision on larger concept; discuss the processes that we will be learning this day
• 12:00-1:00pm: Lunch at City Heights
• 1:00-4:00pm ARTS 192 and ARTS 292: Vacuum Forming Process (small groups of 7 each in ARTS 192 for one hour each) | Paper Maché Sculpture (remainder of the group in ARTS 292)
• 4:00-4:30pm ARTS 292: Wrap Up, share what we did today, discuss (Note: Students bring cyanotype objects for tomorrow)

July 17th Day 3: Photography
• 9:00-9:30am ARTS 292: Meet up and discuss the processes that we will be learning this day
• 9:30am-12:00pm ARTS 292: Set up Camera Obscura and Video
During Intermittent Time: Sand the paper maché pieces and gesso them.
• 12:00-1:00pm: Lunch at City Heights (collect items for cyanotype collages on the way back)
• 1:00-4:00pm ARTS 175 and Outside: Tour of the Photo Labs Cyanotypes
During Intermittent Time: Sand the paper maché pieces and gesso them.
• 4:00-4:30pm ARTS 292: Wrap Up, share what we did today and discuss a little

July 18th Day 4: Drawing and Stop Motion
• 9:00-9:30am ARTS 292: Meet up and discuss the processes that we will be learning this day
• 9:30am-12:00pm ARTS 291 and 292: Work in groups of 2 or 3 develop story board/scenes, Create Stop Motion Elements, Drawing/Painting/Pochoir Processes
• 12:00-1:00pm: Lunch at City Heights
• 1:00-4:00pm ARTS 291 and 292: Finish creating stop motion elements and test out motion, download stop motion app and set up to photograph with all elements on hand. Create your stop motion animation!
• 4:00-4:30pm ARTS 292: Wrap Up, share what we did today and discuss a little

July 19th Day 5: Video
• 9:00-9:30am ARTS 292: Meet up and discuss the processes that we will be learning this day
• 9:30-11:00am ARTS 291, 292 and outside: Stop Motion/Video - Finish up stop motion and shoot a little video outside or inside of detail elements to supplement your animation.
• 11:00am-12:00pm ARTS 194 computer lab: Video Editing – Video Editing Tutorial, transfer video and stop motion files onto computers to prepare to work in Premiere on Video Editing
• 12:00-1:00pm: Lunch at City Heights
• 1:00-4:00pm ARTS 194: Continued Video Editing – export video for clock tower.
• 4:00-4:30pm: Wrap Up, share what we did today and discuss a little
VISUAL IMMERSIVE ART : Lynx Camp Summer 2024

Camp Activities Detailed Schedule : Week 2

**July 22nd Day 7: Soft Sculpture and Sound**
- 9:00-9:30am ARTS 292 : Meet up and discuss the processes that we will be learning this day
- 9:30am-12:00pm 2nd Floor Recording Core : Sound Art!
- 12:00-1:00pm : Lunch at City Heights
- 1:00-4:00pm ARTS 291 and 292 : Soft and Hanging Sculpture/Textiles
- 4:00-4:30pm ARTS 292 : Wrap Up, share what we did today and discuss a little

**July 23rd Day 6: Mold Making and Dimensional Painting/Found Objects**
- 9:00-9:30am ARTS 292 : Meet up for introductions to the 2nd week, review the processes up to this point, then discuss the processes that we will be learning this day.
- 9:30am-12:00pm ARTS 192 Mold-Making and Casting Process (fingers or hands) – add color to paper maché forms
- 12:00-1:00pm : Lunch at City Heights
- 1:00-4:00pm ARTS 292 : Dimensional Paintings on Paper ; Color and Sculpture – add color to paper maché forms
- 3:30-4:00pm ARTS 292 : Wrap Up, share what we did today and discuss a little

**July 24th Day 8 : Printmaking**
- 9:00-9:30am ARTS 194 : Meet up and discuss the processes that we will be learning this day, Printmaking!
- 9:30am-12:00pm and ARTS 292 : Gelatin monotypes
- 12:00-1:00pm : Lunch at City Heights
- 1:00-2:30pm Press Prints
- 2:00-4:00pm Emmanuel Gallery and Experience Gallery
- 4:00-4:30pm ARTS 292 : Wrap Up, share what we did today and discuss a little

**July 25th Day 9 : Transforming Space, Printmaking, Night Lights Denver**
- 9:00-9:30am ARTS 292 : Meet up and discuss the processes that we will be learning this day, gather all items that we have created up to this point, map out final plan for installation of the work. Transport art objects into the space.
- 9:30am-12:00pm ARTS Student Gallery 1st Floor : Set up and install pieces in the space, work on lighting and projection also.
- 12:00-1:00pm : Lunch at City Heights
- 1:00-4:00pm ARTS 292 : Discuss professional practices in the arts and how to promote an exhibition – evites to invite folks?
- 4:00-4:30pm ARTS 292 : Wrap Up, share what we did today, discuss, evening clock tower projection reception!

**July 25th Night 9 : Night Lights Denver**
* 8:45-10:00pm 16th Street Mall Clock Tower : Video projection reception, Exclusive run through of our video pieces! Then playing once per hour 10pm - 12am.

**July 26th Day 10 : Present the Work!**
- 9:00am-12:00pm ARTS Teaching Gallery 1st Floor : Final Set up (sound, video, etc), Critique and discussion of our completed, open forum fun!
- 12:00-2:00pm : Lunch at City Heights and get ready for student showcase
- 2:00-4:00pm King Center : Student Showcase of Work
- 4:00-5:00pm ARTS Teaching Gallery 1st Floor : Immersive Exhibition reception of completed piece!
- 5:00pm : Student collect materials from the installation.
- 8:45pm – 12:00am 16th Street Mall Clock Tower : clock tower projection pieces also on view once per hour

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ABOUT: Art Practices at CU Denver provides a comprehensive education in visual art practices, which includes creative influences, ideas, materials, tools and skills, as well as theory and art history, with an emphasis on current trends in contemporary art. Art Practices is designed for students whose creative ideas move across media and who are looking for a more comprehensive critical approach to developing their art practice. The program provides students with focused professional skills in multiple areas of studio art which allows them to develop a fully formed and thoughtful body of work and/or writing with conceptual impact.

Art Practices is designed to address the needs of students looking to become successful emerging artists and creative minds with the skills to become active individuals in the art world through multiple outlets—in exhibition/sales routes, arts education, art writing, curation, business employment and much more.

Art Practices Areas of Concentration
Students gain professional skills in the studio arts, including painting, drawing, sculpture, and transmedia (digital art, video, performance, concept an socially conscious work). Students then select a secondary concentration that allows them to further focus their personal interests with their work. These selections include Photography, Illustration, and Art History.
VISUAL IMMERSIVE ART : Lynx Camp Summer 2024

Where Do Art Practices Graduates Find Careers?
Art Practices graduates exhibit work in galleries and museums, produce commissioned work, operate businesses in the arts, create public art and performance art, and collaborate within national arts collectives. Visual Arts and art practices alums own and work at galleries and museums, are fabricators at companies, are creative directors for immersive arts institutions, are teachers and chair major arts programs, among many other things!

LINKS : BFA Student Work: http://www.cudenverbfa.com/artpractices.html#
• Course Catalog: https://catalog.ucdenver.edu/cu-denver/undergraduate/schools-colleges-departments/college-arts-media/visual-arts/art-practices-bfa/
• CAM Art Practices Program Information: https://artsandmedia.ucdenver.edu/areas-of-study/visual-arts/art-practices
• Study Abroad: Ireland: https://studyabroad.ucdenver.edu/index.cfm?FuseAction=Programs.ViewProgramAngular&id=21454
  Italy: https://studyabroad.ucdenver.edu/index.cfm?FuseAction=Programs.ViewProgramAngular&id=22449&_gl=1*782w65*_ga*Mtc3NzE0NTg1My4xNjYwOTM1NTYv*_ga_DS36BR332D*MTY4ODk1MDI5Mi4yMi4xLjE2ODg5NTE4MDcuMC4wLjA.

DAY 1 | DATE: July 15th    MEDIA | CONCEPT : Art Careers | Museum Studies
AFTERNOON SESSION : What is Immersive Art | Meow Wolf Visit
MATERIALS | EQUIPMENT : Sketchbook, Pencil, Paper
IMAGES : Meow Wolf Denver | Convergence Station ; Address: 1338 1st St, Denver, CO 80204

ABOUT : Convergence Station isn’t just Meow Wolf’s third (and largest) permanent exhibition, it’s the first multiversal transit station serving Earth and home to one of Denver’s most unique performance and event venues.

Commute via the Quantum Department of Transportation to the Convergence, a bustling city created by a rare cosmic event that joined four alien worlds. When you’re not trading memories as a form of currency, you and your fellow interdimensional travelers can venture out into four floors of surreality featuring Meow Wolf’s most epic art to date. If you’ve ever wanted to wax heroic at the crossroads of a real life sci-fi neutopia, this is the space-time for you.

ARTISTS TO LOOK AT : Check out this list of Creatives that helped to contribute to this amazing space:
https://credits.meowwolf.com/convergence-station

LINKS :
• Galleri Gallery  - https://www.gallerigallery.com/
• Meow Wolf Denver  - https://meowwolf.com/visit/denver

"What makes Meow Wolf so different than a typical art installation is that it’s not something you look at; it’s something you immerse yourself in." -Forbes


**MEOW WOLF | THINGS TO LOOK FOR**: brain storm ideas by looking to other sources of inspiration

*Answer the questions below as you walk through the exhibit:*

1) What narratives do you notice in the exhibition? Pick out at least two that are of particular interest to you and analyze and describe them below. Take some personal photographs too!

<table>
<thead>
<tr>
<th>Space 1 Location</th>
<th>Space 2 Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe the details–objects included, sound, how you are drawn in to interact with the space, etc.</td>
<td>Describe the details–objects included, sound, how you are drawn in to interact with the space, etc.</td>
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<tr>
<td>Describe the narrative that you think is evident in the space.</td>
<td>Describe the narrative that you think is evident in the space.</td>
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<tr>
<td>What strikes you most about this space? Why did you select it as one of the best/your favorites?</td>
<td>What strikes you most about this space? Why did you select it as one of the best/your favorites?</td>
</tr>
</tbody>
</table>
Other ideas that you might borrow from to create your own immersive piece:

Additional Notes/Sketches:
VISUAL IMMERSIVE ART : Lynx Camp Summer 2024

DAY 2 | DATE: July 16th
MORNING SESSION : Coming up with an Immersive Theme

MEDIA | CONCEPT: Shaping Ideas

MATERIALS | EQUIPMENT: Painting Studio ARTS 292 and Digital Lab 194—Sketch books, Drawing Materials, Computers, Phones

IMAGE EXAMPLES : Mood Boards!

HOW TO : Create a Mood Board

A mood board is a visual tool that helps communicate ideas and design concepts by arranging images, materials, color palettes, text, and other elements to evoke a particular feeling or style. Mood boards can help people explore, outline ideas and dreams, and present them to others.

1. Sign up for Pinterest, if you aren’t on it already.
2. Go to your profile page and choose the + sign to create a new board.
3. Give the Board and name and choose those in your group as collaborators. Hit “create”.
4. Start searching for images, colors, text, patterns, videos, etc that all add something to the mood that you wish to create for your immersive installation.
5. Now work together with your group to refine and delete things that don’t quite fit with your mood. Change the name of your board if needed to better fit your vibe.
6. Now come up with a “pitch” to tell the rest of the group about your exciting ideas and present your mood board. Take a few screen shots of your board and put it into a presentation that will help you explain your ideas in an exciting way.

MEDIA REFERENCES : Start your brand the RIGHT WAY: Pinterest Moodboard HOW-TO
https://www.youtube.com/watch?v=uOL-EBF6T-U
How to make a mood board: https://www.shutterstock.com/blog/make-a-mood-board
VISUAL IMMERSIVE ART : Lynx Camp Summer 2024

DAY 2 | DATE: July 16th
MORNING SESSION : Sculpture | Vacuum Forming

MATERIALS | EQUIPMENT : Sculpture Studio ARTS 192—styrene sheets, vacuum former, hot glue guns, glue, scissors, alcohol ink, brushes, denatured alcohol

IMAGE EXAMPLES : Take a thin sheet of plastic, heat it up, suck the plastic onto a form, and you’re got Vacuum Forming! This process has been used for costume making in the film industry for ages, like for the Stormtrooper armor.

HOW TO :

Instructions

1. Cut plastic using templates corresponding to the size of the aluminum frame you are using.
2. Attach cut plastic sheet to aluminum frame with at least three small clips (six all together minimum) along the long side.
3. Center the aluminum frame with the clipped plastic directly over platform.
4. Raise up the steel frame a little bit and secure aluminum frame to the steel frame with the large clips, at least two on each short side (the more clips locations, the less likely the ends will melt).
5. Flip whole steel frame to the other side so plastic sites over the heating elements
6. Arrange your composition on platform (*make sure mesh screen is on platform) with desired objects.
7. Turn on vent system in the room, make sure vent hood is open pointed toward machine.
8. Turn on heating element with switch located on the side (shares same switch as the vacuum).
9. The plastic should melt drooping down approx. an inch.
10. Once ready, flip heating element switch to turn on vacuum, once vacuum is on, flip whole steel frame over composition.
The plastic should wrap around object quickly, then turn vacuum off with switch.
11. Wait until the aluminum frame and clips are cooled or wear gloves to remove.


MEDIA REFERENCES : Video demos/info, book suggestions, web site links, etc
Punished Props Academy : https://www.punishedprops.com/vacuum-forming/
Creative ideas with Vacuum Forming : https://www.pinterest.com/janiecavender/sculpture-vacuum-forms/
Introduction to Vacuum Forming : https://formlabs.com/blog/introduction-to-vacuum-forming/
DAY 2 | DATE: July 16th
AFTERNOON SESSION: Sculpture | Paper Maché
MATERIALS | EQUIPMENT: Painting Studio ARTS 292—chicken wire, newspaper, water, salt, flour, sandpaper, gesso, paint.

IMAGE EXAMPLES: Chicken Wire Armature Sample (Dragonfly); Cardboard/recycled materials armature Sample (Cow); Paper mache eagle mask Sample (above); Face Finished Paper Mache Sample (right)

HOW TO: Instructions
1. Sketch out your design
2. Create your armature
   • Chicken Wire armature instructions:
   Instructions vary based on shape. Please ensure that final product has no sharp wires sticking out.
   a) Create your larger 3-D shapes (circles, rectangles, etc.) to form the body of your sculpture
   b) Create the flatter or smaller sculptural aspects (e.g. legs, wings, etc)
   c) Using gloves, form each shape to your liking, tucking in any loose wires.
   d) Attach your smaller shapes (or embellishments) to the body of your sculpture using wire.
   e) Tighten up any loose parts to ensure your armature is structurally secure
   f) ***If you need to craft long or flat sides, use cardboard rolls, cardboard sheets, crumpled newspaper, Styrofoam chunks or other light items to help build the shape you need.”
   (https://www.ehow.com/how_5635113_sculpt-chicken-wire.html)
   • Paper/recyclables armature instructions:
   - Some armatures can be made using masking tape (or hot glue) and crumpled paper, foil, or any recyclables that are a suitable shape.
   3. Once finished with your armature, begin prepping your paper mache materials
   4. Cut newspaper into long strips
   5. Make your paste:
      a) You will need flour, hot tap water, salt, a whisk or spoon, and a mixing bowl
      b) Mix 1 part flour to 2 parts hot water in a large bowl
      c) Stir until lumps are gone
      d) Add more flour if mix is too thin or more water if too thick. Your paper mache texture should be the consistency of thick soup.
      e) To prevent molding, add approx. ½ tbsp of salt per cup of flour
      6. Dip your newspaper strips into your paper mache mixture, squeegee the excess off with two fingers, and begin covering your armature.
      7. Create a few layers of paper mache, then let dry
      ***If you need to leave your paste for an extended period of time, please cover the top with foil so it doesn’t solidify.
      8. Let your paper mache dry for a few days before sanding then gessoing and painting

ARTISTS TO LOOK AT:
• Roberto Benadives - https://robertobenavidez.com/bosch
• Geraldine Gonzalez - https://www.geraldinegonzalez.com/papier

MEDIA REFERENCES: https://www.ultimatepapermache.com/how-to-make-paper-mache
https://www.ehow.com/how_5635113_sculpt-chicken-wire.html
DAY 3 | DATE: July 17th

MORNING SESSION: Camera Obscura

MATERIALS | EQUIPMENT: Painting Studio ARTS 292—A room with a window, plastic sheeting, tape, lens or pinhole in foamcore to place on window - AKA aperture.

IMAGE EXAMPLES:

HOW TO: Instructions -
Creating a camera obscura in a room is very similar to creating a pinhole camera. The difference is that instead of a handheld box, you will be using a life-sized room.

1. First, you will want to create your "lens." You can do this by taking a piece of black foam-core and making a hole 3/8" in diameter. The smaller your aperture, the more sharp and dark your image will be. We will be using a bonfoton lens which is linked at the bottom of this page. This larger lens is specifically made for this purpose and allows more light into the room while maintaining moderate sharpness. I have taken a piece of black foam-core and cut out a large hole to accommodate the larger Bonfoton lens. This way, we can tape the foam core directly to the window/plastic sheeting if you are doing this at home and have tinfoil that also works well and is easy/fast to set up.

2. Once your lens is ready and in place, you can begin to black out all of the light with the plastic sheeting or tin foil. Please note: where you place your lens within the window matters. The higher the lens or aperture is on the window, the more sky will be projected into the room the lower the ground will be projected.

ARTISTS TO LOOK AT: Abelardo Morell [https://www.abelardomorell.net/selectedworks/camera-obscura]
Abelardo Morell and the magic of the camera obscura [https://www.youtube.com/watch?v=X-CRKOflceg]
Abelardo Morell: The Universe Next Door [https://www.youtube.com/watch?v=JGsRHRwr3q4]
Vera Lutter [https://gagosian.com/artists/vera-lutter/]

MEDIA REFERENCES:
History of Science Museum, U of Oxford [https://www.hsm.ox.ac.uk/camera-obscura]
Bonfoton Lens [https://bonfoton.com/collections/frontpage]; bonfoton [https://bonfoton.com/pages/faq]
Introduction to how it works [https://www.photopedagogy.com/camera-obscura.html]

Camera Obscura [https://www.amazon.com/Camera-Obscura-Abelardo-Morell/dp/0821277510]
VISUAL IMMERSIVE ART : Lynx Camp Summer 2024

DAY 3 | DATE: July 18th | MEDIA | CONCEPT : Light as a Medium
AFTERNOON SESSION : Cyanotypes
MATERIALS | EQUIPMENT : Photography Studio ARTS 125? / Ammonium ferric citrate, potassium ferricyanide, distilled water, paper, brush, containers for mixing/storing, scale, gloves.

IMAGE EXAMPLES:

“The cyanotype, also known as a blueprint, is considered among the easiest of all the historical methods. Dating from 1842, this classic Prussian blue process is a great place for both beginners and accomplished artists alike to explore. Cyanotypes are economical, permanent, have few pitfalls, and are versatile in that a variety of toning effects are possible.”

September 24th is world cyanotype day!

HOW TO : Instructions

1. **Mix chemistry according to instructions on package:** First off you need to measure 25g of Ferric Ammonium Citrate and add water to bring it up to 100 ml. Next, you measure 10g of Potassium Ferricyanide and mix that with water to make up to 100ml. Make sure both the chemicals are fully dissolved. Finally, under subdued light, mix the two solutions together. You are now ready to coat your paper/material.

2. **Coat materials in low UV setting.** You can coat almost anything, unbleached fabric, eggshells, rocks, paper, leaves, etc.

3. **Allow materials to dry in a dark place while gathering items to expose.** You can use any object that you can place on top of your coated surface to expose. Things that work well are semi transparent. Opaque items will completely block UV and can add interesting contrast.

4. **Place items directly on coated materials and expose to UV light.** The exposure time depends on the UV lightsource. If you are exposing outside in the summer in direct sunlight times shouldn’t take longer than 10-30 minutes max. If you’re exposing during other seasons or overcast weather it may take longer. You can expose cyanotypes with light in an exposure unit for year round controlled exposures.

ARTISTS TO LOOK AT : Anna Atkins [https://www.moma.org/artists/231](https://www.moma.org/artists/231)
Annie Lopez [https://annielopezartist.com/portfolio](https://annielopezartist.com/portfolio)

MEDIA REFERENCES : Video demos/info, book suggestions, web site links, etc
*Tycho Jones - Don’t Be Afraid* Stop motion music video made using only hand printed cyanotypes (5,000) by Edd Carr
Artist Annie Lopez [https://www.youtube.com/watch?v=hmeZCqblZ78](https://www.youtube.com/watch?v=hmeZCqblZ78)

BOOKS : *Cyanotype Toning: Using Botanicals to Tone Blueprints Naturally* By Annette Golaz
*Cyanotypes on Fabric: A blueprint on how to produce ... blueprints!* By Ruth Brown
**VISUAL IMMERSE ART: Lynx Camp Summer 2024**

**DAY 4 | DATE:** July 19th

**MORNING SESSION:** Drawing and Stop Motion

**MATERIALS | EQUIPMENT:** Drawing and Painting Studios ARTS 291 and 292—paper, tape, scissors, pencils, pens, gouache, paint brushes., mylar, alcohol ink

**IMAGE EXAMPLES:**

**HOW TO:** Instructions

1) Brainstorm ideas for your animation. Be sure to relate it to the overall Immersive exhibition theme/idea that we have settled on as a group. Decide on a “background” look as well as elements that will move across this space. One of these moving elements will be a transparent overlay similar to that utilized in the cel animation process. Other smaller moving elements may be hand-drawn or painted abstract, figural or object elements. You may wish to include small textural or dimensional elements as well with this.

2) Create a story board of thumbnail sketches depicting a rough idea of the movement of the animation.

3) Assign tasks to each person in your group of three and begin by creating the background, drawing/painting the moving elements and gathering other moving elements.

4) Create a “background” environment using gouache. Gouache paint is quite thick and dries to an opaque, matte finish. Painting with gouache is very convenient because it dries quickly and doesn’t reflect light. It has a velvety finish and can be rewetted and worked into again even after it is dry. Ideally, gouache should be used on papers such as watercolor paper or thicker drawing papers. Illustration boards can work very well with gouache paints too. Unfortunately, you would want to avoid attempting to use gouache anywhere else. There are many different ways that gouache can be applied, some of which are described here: https://artincontext.org/how-to-use-gouache-paint/ And others which we will try out together in person.

3) Create moveable elements that will flow and change across the surface of your imaginary created environment. These elements may be drawn, painted or both. Cut them to their own unique shape to utilize in your stop motion animation. You may draw/paint several versions of a single “character” or abstract form/shape to change across the duration of your animation.

4) Create a transparent cel of your animation using clear mylar and alcohol ink. ‘Cel’ is short for ‘cellloid,’ as the images were drawn on thin, transparent sheets of plastic material. We will be creating our animations in a more organic way, making a unique visual flow of movement over time. Some techniques for using alcohol ink are shown here: https://www.youtube.com/watch?v=r8Rh4PsLLjU&t=254s And there are others which we will try out together in person.

5) Try out the animating process!

**ARTISTS TO LOOK AT:** Laylah Ali, William Kentridge

**MEDIA REFERENCES:**

Introduction to Gouache: A Beginners Guide - Materials, Blending, Techniques and more

How to use Alcohol Ink: Tips and Techniques for Beginners - https://www.youtube.com/watch?v=r8Rh4PsLLjU
The Magic of Cel Animation - https://persistenceofvision.home.blog/2019/03/02/the-magic-of-cel-animation/
Snow White Cel Animation Re-creation - https://www.youtube.com/watch?v=ARXwDSkY4CE

https://www.youtube.com/watch?v=klep1oWCB1g
VISUAL IMMERSIVE ART : Lynx Camp Summer 2024

DAY 4 | DATE: July 19th

AFTERNOON SESSION: Drawing and Stop Motion

MATERIALS | EQUIPMENT: Drawing and Painting Studios ARTS 291 and 292—paper, tape, scissors, pencils, pens, gouache, paint brushes, phone cameras, tripods, mylar, alcohol ink

IMAGE EXAMPLES:

HOW TO: Instructions

1) Download the Stop Motion App onto your phone.

2) Have all elements that you wish to animate prepared and ready. Then follow the youtube video tutorial on how to create your own stop motion animation. https://www.youtube.com/watch?v=xzwXyFzVrDl&t=11s

ARTISTS TO LOOK AT: Alexander Shiryaev (credited with the invention of stop motion animation!); Jan Švankmajer; Christiane Cegavske; Lou Bunin; Evelyn Jane Ross; Niki Lindroth von Bahr; Karel Zeman; Bruce Bickford; Gerald Scarfe

MEDIA REFERENCES:

Alexander Shiryaev: A Belated Premiere (15 min) - https://www.youtube.com/watch?v=GuvQYm8aqX0
Karel Zeman: The Fabulous Baron Munchausen - https://www.youtube.com/watch?v=Na1hZozW9vQ
The special Effects of Karel Zeman: Movie Making Animation - https://www.youtube.com/watch?v=fvzsWmRrhAQm
VISUAL IMMERSIVE ART: Lynx Camp Summer 2024

DAY 5 | DATE: July 20th
MORNING SESSION: Video Shooting & Editing
MATERIALS | EQUIPMENT: Computer Lab ARTS 194—phone cameras, computers, recording arts equipment

MEDIA | CONCEPT: Video

IMAGE EXAMPLES:

HOW TO: Instructions

1) Begin by finishing up your stop motion animation and save it. While we did work in groups of three on our stop motion pieces, each one of you will work on your own unique video piece utilizing the following elements: 1) your stop motion animation; 2) your own small video clips (this may include footage from our camera obscura project); and 3) your own unique sounds (NOT directly music).

2) Shoot some additional video footage of imagery, textures, etc that you believe would supplement what you have produced with your animation. Brain Storm sound possibilities as well.

3) Gather in the digital lab to bring together all of these elements to create and experimental video art piece which will be shown in multiple ways—as a video piece projected on the 16th Street clock tower (no sound on this one though), in an auditorium setting to be viewed like a movie in the theater, and as an interactive projection within our immersive installation piece.

4) There are many video tutorials on how to edit video in Adobe Premiere. We will take a look at a few of these to get us started and then dive right in to see what we come up with!
   • Adobe Premiere Pro Beginner Tutorial: Intro Guide to the Basics (Learn How to Edit Video):
     https://www.youtube.com/watch?v=V5sENw2C97s
     • How to Edit Adobe Premiere like a PRO the FIRST Time! https://www.youtube.com/watch?v=WffD_xY-YjL8


MEDIA REFERENCES: • What is Video Art?
  https://www.contemporaryartissue.com/what-is-video-art-top-20-artists-examples/

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DAY 5 | DATE: July 20th

AFTERNOON SESSION: Video Shooting & Editing

MATERIALS | EQUIPMENT: Computer Lab ARTS 194—phone cameras, computers, software

IMAGE EXAMPLES:
Add

HOW TO: Instructions
1) Then return to the digital lab to continue to edit our videos, add our unique sounds.
2) Try out some effects! Color, other types of distortion or the like.
3) Export the results as a unique video art piece.

Your completed video piece should be 30-45 seconds in length and will be presented in a few different formats. For the Clocktower, the delivered Format Expectations are:
- Resolution: 3438 x 1080
- Codec: H.264 or HAP-Q
- Container: .mp4
- Frame rate: up to 60fps (feel free to use whatever rate is best for your art)
- Compression: Please send files as .mp4s
- Audio: mono 16 bit 44.1kh (optional)

Our other video showings may be different specifications, so we will work on two versions of your videos, one that suits the format of the clock tower, and another that suits a regular viewing screen.

ABOUT THE DENVER THEATRE DISTRICT
The Denver Theatre District (DTD) enlivens a 16-block area of downtown Denver through interactive, immersive and experimental art and culture events and experiences. It provides creatives with a downtown platform and financial support for sharing their work. The DTD is a private non-profit funded through a revenue share collected from advertising on static and LED screens located throughout the District. The Denver Theatre District invests its outdoor media revenues in cultural and art-based experiences, most of which are free to the public. This model is the first of its kind, setting an example for cities nationwide in how to leverage private revenue streams to fund public art and activity.


MEDIA REFERENCES:
- What is Video Art? https://www.contemporaryartissue.com/what-is-video-art-top-20-artists-examples/
- Night Lights Denver https://www.youtube.com/channel/UCAekcyHRctzZb7UymXxCMhA
- Denver Theatre District https://www.instagram.com/denvertheatredistrict/
VISUAL IMMERSIVE ART: Lynx Camp Summer 2024

DAY 6 | DATE: July 22nd          MEDIA | CONCEPT: Sound
MORNING SESSION: Sound          MATERIALS | EQUIPMENT: Recording Core ARTS 2nd Floor

IMAGE EXAMPLES:

HOW TO: Instructions
1) We will visit the Recording Core, which is part of the Recording Arts program. Kevin Lee, the MEIS Recording Core Coordinator will take us through some unique ways to create alternative sound effects to pair with our video and stop motion animation footage.

ARTISTS TO LOOK AT: Sound Artists - add here
MEDIA REFERENCES:
• Add
Learn to sew in 20 minutes: https://www.youtube.com/watch?v=creNPY8u9go

- Familiarize yourself with the machine's spool pin, threat guide, bobbin-winder, stitch adjustment buttons, tensile dial, presser foot, and other important parts.
- Place the machine flat on a sturdy table and install a needle. Wind and insert the bobbin, then thread the machine and get both threats out.
- Set the machine to a straight stitch at first. Line up the fabric under the needle and lower the presser foot onto the fabric before pressing the foot pedal.

Read through parts 1 and 2 here https://www.wikihow.com/Use-a-Sewing-Machine for an overview of the various parts of the machine and how to thread it and get it ready to sew. In the classroom, this will already be done, but I encourage you to try sewing on your own after camp.

1) Select a straight stitch and a medium stitch length. Consult your manual for how to do this on your machine. On this machine, stitches are set by rotating the lower knob on the right side of the machine until it clicks into place. Always set the stitch with the needle up and out of the fabric, since it may move the needle.

*A straight stitch is used to sew most seams. The next most common stitch is the zigzag, usually used to prevent edges from fraying.*

2) Practice on some scrap material. Choose a simple, woven material, not a knit one, for your first sewing experience. Don't use a very heavy fabric for your first attempts at machine sewing. Denim and flannel can be hard to sew because they are too thick when several layers are piled together.

3) Line up the fabric under the needle. Sew with the bulk of the material to the left of the machine; crowding the bulk on the right side can cause messy stitching.

4) Lower the presser foot onto the fabric. There is a lever behind or to the side of the needle assembly that raises or lowers the presser foot. If you give the fabric a gentle tug while the presser foot is down, you'll feel that the machine grips it pretty firmly. While you sew, the machine uses a feed dog under the presser foot to advance the fabric at the correct speed. There's no need to pull the fabric through the machine; in fact, pulling can bend the needle or damage your project. You can adjust the speed and the stitch length on the machine.

5) Hold the loose ends of both threads. For the first few stitches, you'll need to hold these ends to keep them from retreating into the fabric. After you've stitched for a short distance, you can let go and use both hands to control the fabric and the machine.

6) Press the foot pedal. The foot pedal is your speed control. Just like the gas pedal in a car, the harder you push it, the faster you will go. Push it slowly at first, just enough to get the machine going. The machine will advance the fabric automatically away from you. You can "steer" the fabric in a straight line or a curve by guiding it through the machine with your hands. Practice sewing in a straight line and try sewing some curves. The only difference is how you guide the fabric. Do not force the material or pull the material while it is going under the needle. This can cause the material to stretch or the needle to break, or the stitches to clog up in the bobbin. If you feel like the fabric is not moving fast enough, press the foot pedal harder.

7) Find the reverse button or lever and try it. It reverses the direction that the machine feeds, so that the fabric travels toward you as the machine sews. Often, this button or lever is spring-loaded, so you must hold it down to sew in reverse. *At the end of a seam, sew a few stitches in reverse back over the last few stitches you just made. This finishes the seam and helps keep it from pulling out.*
8) Use the hand wheel to move the needle to its highest position. Then, raise the presser foot. The fabric should pull out easily. If the thread pulls back when you try to remove the fabric, check the needle position.

9) Cut the thread.

10) Practice sewing a seam. Pin two pieces of fabric, right sides together, near the edge. The seam will go 1/2 inch (1.3cm) to 5/8 inch (1.5cm) from the edge. You can sew a single layer of fabric (and might do so to stop an edge from fraying, say), but since the goal of most machine sewing is to join two pieces of fabric, you should get used to sewing with a couple of layers and pins.

*Fabric is pinned right sides together so that the seam allowance will end up on the inside. The "right" side is whichever side of the fabric you will want on the outside when the piece is done. On printed fabric, it is generally the side with brighter colors. Solids may not have an obvious right side.*

*Place the pins perpendicular to the line where the seam will go. You can sew right over straight pins, and still remove them later with no damage to the machine, the fabric, or the pins. It is safer to remove pins just before stitching reaches them, as accidentally striking a pin will break, or at least dull the needle. Avoid sewing over the heads of the pins, however.*

11) Learn to sew a sharp corner. Where you want to turn the corner, lower the needle all the way into the fabric. You can use the hand wheel to lower the needle. Raise the presser foot. Leave the needle down, in the fabric. Then, Rotate the fabric to the new position, leaving the needle in it. Finally, lower the presser foot with the fabric in the new position and resume sewing.

12) Try a simple project. When you have made an assortment of test seams and start to feel comfortable with the basics, try sewing a pillow.


**MEDIA REFERENCES:**
A beginner’s guide to sewing: [https://www.youtube.com/watch?v=oD_KpZm7OaM&t=44s](https://www.youtube.com/watch?v=oD_KpZm7OaM&t=44s)

What is soft sculpture? [https://ago.ca/learn/ago-makes/soft-sculpture](https://ago.ca/learn/ago-makes/soft-sculpture)
DAY 7 | DATE: July 23rd | MEDIA | CONCEPT: Color & Form

MORNING SESSION: Mold Making

MATERIALS | EQUIPMENT: Sculpture and Painting Studios—Alginate, etc

IMAGE EXAMPLES:

HOW TO: Make an Alginate Mold
1) We will be utilizing a casting material called Alja-Safe by Smooth-On, which is a skin-safe molding gel. Mix 1 part Alja-Safe powder with 1 part warm water (80 degrees F) by volume. Working time is 5 minutes and cure time is 8 minutes.
2) Begin by measuring out your materials with equal parts of water. Sift the alginate powder into the water.
3) Mix thoroughly with gloved hands and wooden stirring sticks for 1 minute. Time it! Be sure to use a round container. Scrape the sides and reach down to the bottom of the container as you mix.
4) Then pour your mix into your casting cup.
5) Dip your fingers in and hold still for a full 8 minutes—again, time it! The alginate will solidify to a rubber as you wait.
6) Carefully lift your fingers out of the now solidified alginate, and your mold is ready for casting!
Video demonstration of this process here: https://www.smooth-on.com/products/alja-safe/

HOW TO: Create a Plaster Cast
1) Measure out 2 equal parts of plaster powder to 1 equal part of water by volume.
2) Pour the water into a mixing container and then slowly add plaster powder. Allow it to soak for 2 minutes.
3) Mix the plaster and water until the mixture is creamy (approximately 4 minutes).
4) Fill the mold halfway with plaster and rotate the mold gently in all directions to minimize air bubbles.
5) All the plaster to cure for a minimum of 3 hours.
6) After the plaster is cured, core the mold in a grid pattern with a plastic knife. You can now carefully remove Alja-Safe™ from the plaster hand by peeling it away. The casting reflects perfect detail and may be painted or clear coated to finish.

ARTISTS TO LOOK AT: Matthew Barney https://200-percent.com/matthew-barney-at-moca/

DAY 7 | DATE: July 23rd

MEDIA | CONCEPT: Color and Form

AFTERNOON SESSION: Dimensional Painting

MATERIALS | EQUIPMENT: Painting Studio—Paint, Paper, Etc.

IMAGE EXAMPLES: Work by Jessica Stockholder

HOW TO: For these works, we will consider painting and form, something that may look like a painting, but that has form. We will work in pairs or threes on these so that we may make pieces that are a bit larger in consideration of space.

1) Gather your materials. You may use paper, tape, and other “trash” or recyclable forms as you would like. Begin by making a few rough sketches of how these might come together as a painterly form in your sketchbook. Again, continue to consider the overall theme/idea of our immersive exhibition as you work on this.

Try out some acrylic painting. Acrylic is a highly versatile medium. You can do so much with it! Check out these ideas to start and begin playing:

3) Build some form! This can be done before or after painting, or in the middle. You may assemble your piece directly on the wall or prefer that it be a floor piece or a combination of the two.

Consider adding unique materials like tape or other you find around or on hand, add texture to the itself. Think shaping the piece, perhaps folding or bending painted paper. See what else you can think of!

ARTISTS TO LOOK AT: Jessica Stockholder
https://jessicastockholder.info/; Matthew Ritchie
https://www.matthewritchie.com/; Fabian Marcaccio

https://www.fabianmarcaccio.com/

Installation Art - https://www.tate.org.uk/art/art-terms/i/installation-art#
DAY 8 | DATE: July 24th

MEDIA | CONCEPT: Printmaking & Galleries

MORNING SESSION: Printmaking – gelatin monotype and press prints, pochoir

Gelatin Monoprints

Materials

- Pan for making gelatin plate (smooth-bottomed if you are unmolding)
- Mixing bowl (or mix in pan)
- Measuring cup
- Spoon or spatula for stirring
- Mixed gelatin to fill your pan to a level of at least 1” (3cm)
- Refrigerator
- Piece of newspaper or other soft paper
- Optional: flexible chopping mat (or similar) for unmolding gelatin plate
- Papers, smooth
- Materials for texturing or printing
- Water-soluble block printing ink
- Soft rubber brayer
- Palette for inking brayer (chopping mat or other nonabsorbent hard surface)

The process described here was originally developed by Fran Merritt, founding director of the Haystack Mountain School of Crafts, and then refined by Sharon McCartney. With this method, water-soluble printing ink is worked onto the surface of a “plate” of firm gelatin. This is a quick and easy way to make a print; you just need to plan ahead since the gelatin needs several hours to become solid.

The gelatin plate may be left in the pan or unmolded. Unmolding the plate allows you to use a larger paper size than the size of your plate and creates an interesting edge pattern. Without the support of a pan, a thicker block is easier to handle.

Gelatin Recipe

The basic recipe is 2 envelopes Knox Unflavored Gelatin per 1 cup water. For a 6-cup pan, use 12 envelopes gelatin and 6 cups water—three hot and three cold.

MATERIALS | EQUIPMENT: gelatin plates, ink, brayers, paper, etc.

HOW TO:

No need for a special plate! Work with gelatin and try it on your own at home!

Gelatin Prints in Copper, 2000. 88 pages. 8/2" × 7/8" (22cm × 18cm) mixed-media collage with gelatin prints
1. Decide on the amount of gelatin needed for your pan and adjust the recipe. If the gelatin is to be left in the pan, the block can be $\frac{3}{8}$ (13mm) thick. If it’s being unmolded, the block should be $\frac{3}{4}$-1" (20mm-25mm) thick for easier handling. Place the pan on a level surface and add the cold water. Sprinkle the gelatin over the water in the pan. Let the gelatin swell until it looks like applesauce. Add the hot water and stir gently to completely dissolve the gelatin.

2. Gently drag a piece of newspaper or other soft paper across the surface of the gelatin to remove any bubbles.

3. Leave the gelatin on the table until it begins to gel, then move the pan to the refrigerator for several hours until the gelatin is solid. Remove the gelatin from the pan, if desired. Separate the edges of the gelatin from the pan edges by pulling with fingertips. Unmold the block by placing a chopping mat across the top of the pan and turning it over. Allow the gelatin block to stand at least an hour at room temperature to dry out a bit.

4. Place the ink onto a palette, and spread it by rolling with a brayer. When the brayer is evenly coated, roll the ink onto the gelatin plate. The coating of ink should be slightly transparent over the gelatin. Too much ink will create a blurry, watery print.

5. To make a negative print, lightly press objects onto the surface of the inked gelatin. Lightly press smooth paper over the objects. Burnish firmly, rubbing by hand. (You are only pressing into the ink and not the gelatin, so be gentle.) Remove the negative print.

6. To make a positive print, following the negative print, carefully remove the objects from the gelatin plate. Ink will remain where the objects were. Place paper onto the gelatin plate to pick up this remaining ink. Burnish firmly, rubbing briskly (but still gently) by hand. Remove the positive print.
VISUAL IMMERSIVE ART : Lynx Camp Summer 2024

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DAY 8 | DATE: July 24th MEDIA | CONCEPT : Printmaking & Galleries

AFTERNOON SESSION : Something Photo related? Polaroids?

MATERIALS | EQUIPMENT : xxx

IMAGE EXAMPLES : xxx

HOW TO : coming

ARTISTS TO LOOK AT : xxx

MEDIA REFERENCES : xxx

Could do image transfers
**DAY 9 | DATE:** July 25th

**MEDIA | CONCEPT:** Transforming Space

**MORNING SESSION:** Installing the Exhibition

**MATERIALS | EQUIPMENT:** Teaching Gallery—Bring in all of the objects produced, hammers, nails, staple gun, fishing line, etc.

**IMAGE EXAMPLES:**

**HOW TO:**

Instructions - *Installing an art exhibition is always a collaborative process. It takes patience and teamwork to create a truly cohesive and effective immersive work of art.*

Immersive art is an interactive and experiential form of art that differs from traditional art forms in that it allows for a more immersive and interactive experience for the viewer. With traditional art forms, such as paintings or sculptures, the viewer generally observes the work from a distance. However, with immersive art, the viewer is typically placed in the center of the experience and can interact with the various elements of the installation. This can include things like touching or manipulating the artwork or even walking through it. One of the goals of immersive art is to create an emotional response in people. This can be done through interactive elements that allow people to connect with the artwork on a personal level. For example, a sculpture that can be touched or a painting that can be interacted with. By allowing people to engage with the artwork in this way, it can create a more powerful emotional response than if they were simply looking at it from a distance.

Immersive art can also be used to create powerful emotional responses through its immersive nature. By placing the viewer in the center of the experience and immersing them in the artwork, it can create a more powerful emotional response than traditional art forms. This is because it allows the viewer to connect with the work on a deeper level and experience it in a more immersive way.

**ARTISTS TO LOOK AT:**

The Aesthetic of Installation Art: Embracing the Immersive: [https://www.youtube.com/watch?v=sqKzEw3OFrA](https://www.youtube.com/watch?v=sqKzEw3OFrA)

**MEDIA REFERENCES:** Interactive Art Installations: 6 Tips for a Flawless Project [https://www.bridgewaterstudio.net/blog/interactive-art-installations-6-tips-for-a-flawless-project](https://www.bridgewaterstudio.net/blog/interactive-art-installations-6-tips-for-a-flawless-project)

4 Key Characteristics of Installation Art: [https://www.masterclass.com/articles/installation-art-guide](https://www.masterclass.com/articles/installation-art-guide)


The World’s Top Immersive Art Experiences: [https://blogloop.com/technology/in-depth/immersive-art-experiences/](https://blogloop.com/technology/in-depth/immersive-art-experiences/)


What is Installation Art and How Does it Transform our Perception? [https://www.widewalls.ch/magazine/installation-art](https://www.widewalls.ch/magazine/installation-art)
DAY 9 | DATE: July 25th

MATERIALS | EQUIPMENT: Painting and Drawing Studios—Paper, EZ cut, ink, brayer, piece of plexiglas or other inking surface, pencil

IMAGE EXAMPLES: HOW TO: Relief Printmaking – Linocut (EZ Cut)

1) Gather all materials.
2) Come up with a design and draw it in your sketchbook. Consider the theme/concept that we chose for our immersive art exhibition. The design that you come up with should represent the exhibition concept in some way, and may be representational or abstract.
3) Remember, anything you carve onto your EZ block will be backwards when printed. First, get your image onto your linoleum with pencil. When you like it, trace over it with your black sharpie (if you have one). I suggest making a border around your image so that you linoleum is flat when you print it and so the image has a nice little border of its own, but this is not necessary.
4) SAFETY!
   • ALWAYS CUT FROM YOU.
   • KNOW WHERE FINGERS ARE AT TIMES.

In this step you CAREFULLY start away your negative or the part of your print that you want to show the white of the page, with no ink. This is the part of the print we NOT ink with a sharpie or draw with pencil. Remember, you can always cut away more, but once you have cut something off, it is gone for good!
5) Ink up your EZ cut! So you've finished carving out your linocut, and now its time to ink it! Use the brayer to roll ink onto your EZ Cut image. Be sure to get it fully inked, but not over-inked.

Print multiple copies:
1. Take your paper, and gently place it over your inked block.
2. Tap down in the center
3. Roll it flat/ smooth with hands - You can use a house hold object such as a rolling pin, or water bottle, spoon to roll across the top of the paper, like one would while rolling out cookie dough to make shaped cookies. I personally just gently start rubbing the top of the paper in circles to get a nice even distribution of ink.
4. Peel away! From one end only, peel your paper off gently.
5. Practice! Its unlikely you'll get a perfect print your first go.

Keep trying, as well as experimenting with different methods as to what works best for you. Also, make a few for friends and family!
6. Write the exhibition information on the back of your print. Announce the event, title, date, time, and location.
7. Pass out your invites to family and friends!

ARTISTS TO LOOK AT: Käthe Kollwitz [https://www.moma.org/artists/3201]

MEDIA REFERENCES: How to make linocuts! [https://www.instructables.com/How-to-Make-Linocuts/]
Tips for Linocut printing: [https://www.artistsandillustrators.co.uk/how-to/printmaking/10-top-tips-for-linocut-printmaking/]

-------------------------------------------------------------------------------------------------------------------------------
How many of you appreciate art but when forced to share your opinion about art have a huge desire to crawl under a nearby desk or chair and hide? I know countless people actually afraid to talk about art. They are afraid they will say the “wrong thing,” or that they don’t actually know what they are talking about! Today I hope to begin to dispel this fear.

**Step One:** RELAX! If you are at a gallery or museum to enjoy art, STOP worrying how long you should look at a work or what to say. Quiet your mind and observe a work that draws your attention.

**Step Two:** Glance over the artwork. With a quick once-over, is there anything you notice that stands out? If something jumps out at you that is probably important to the artist’s message.

**Step Three:** Think about different elements of art. Select one at a time and go through as many of them as you like. Elements include: Line, Texture, Color, Shape (square is an example), Form (box is an example), Space, and Value (shading). Start with color and ask yourself, for example, is the blue in the artwork moody or bright and happy?

**Step Four:** Connect artistic choices to meaning. Does that bright blue sky seem as happy if the ground is filled with skeletons below it? (Yes, I can be a little morbid but this example conveys the point.) How would you say that color supports or enhances the meaning of such a work? Is it unsettling to see such a contrast?

**Step Five (optional):** Pass judgment. Knowing a bit more about the artist’s toolkit, do you feel s/he was effective in conveying a message or idea? Why or why not?

If you still feel uncomfortable read through the gallery guide or rent out a museum audio guide to learn more about the work and its history and context. Remember, art is to appreciate and create dialogue, don’t feel intimidated just because you never learned how to talk about it! There is always a place to start and hopefully this can begin to build your confidence.

**MEDIA REFERENCES:**

How to talk about art: [https://www.wikihow.com/Talk-About-Art](https://www.wikihow.com/Talk-About-Art)

How to talk about art from Jerry Saltz: [https://www.youtube.com/watch?v=768iqBjiaC](https://www.youtube.com/watch?v=768iqBjiaC)

Surviving Art: How to talk about your art: [https://www.youtube.com/watch?v=YAZy0UQeVb4](https://www.youtube.com/watch?v=YAZy0UQeVb4)
The real deal with art shows—Unless there are specific invitations with specific instructions, this is the way artists receptions run:

1. Everyone is welcome. Artists receptions are like a big, open house type party and really, crowds are a gift. You can bring friends. You don’t have to know the artist.

2. Dress comfortably. You don’t have to dress nicely, but you can if you like.

3. Enjoy the refreshments. There are almost always light refreshments and drinks. Yes, you can eat and drink them even if you don’t know the artist. Go ahead – that’s why we have a refreshment table – for ALL our guests.

4. You are not obligated to buy art. You are not expected to buy something – you can certainly do so if you like, but it’s never an obligation.

5. Stay as long as you like. You can stay for part of the night, or the whole time.

6. Please don’t take it personally if your conversation with the artist is short or interrupted. I am always trying to strike that perfect balance between visiting with everyone and swapping meaningful conversation for as long as possible. I never manage to talk to everyone, and inevitably, at least a couple of conversations are cut short. I always wish I had more time.

7. Basic human decency is great. As long as you don’t destroy the art, act in a rude fashion, you’re going to fit in just fine!

MEDIA REFERENCES:
Must I attend that art reception? https://fineartviews.com/blog/118876/must-i-attend-that-art-reception
The artist reception https://artburststudios.com/artburst-artist-reception/
Art Reception Etiquette for artists and everyone else https://www.artbusiness.com/art-gallery-opening-bad-behavior-etiquette-for-everyone.html
https://www.artdex.com/artist-behavior-etiquette-for-art-exhibition-openings/
**MATERIALS** : Items we have versus need to order

**Entrance fees:** Meow Wolf for all

**Student supplies to bring:** 8.5x11 inch Sketchbook, Pencils, Colored Pencils, Pens, Eraser, Sharpener if needed, Scissors, Elmer’s Glue,, cell phone

**Items in Sculpture:** Elmer’s Glue, Wire Cutters, scissors, extension cords, sewing machine

**Items in Photo:** dark containers for chemicals (contact Chris Empson on this)

**Digital Items:** computers, software, video projectors

**Items in Painting:** Staple guns, sewing machine (broken)

**Sound:** speakers to borrow from the recording core

### Home Depot

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<tr>
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<th>Need:</th>
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<tr>
<td><strong>Buckets</strong></td>
<td>White House paint gallon BEHR i100 interior paint eggshell ($20.98) - [<a href="https://www.homedepot.com/p/BEHR-PRO-1-gal-i100-White-Bas">https://www.homedepot.com/p/BEHR-PRO-1-gal-i100-White-Bas</a> e-Eggshell-Interior-Paint-PR13001/205853474](<a href="https://www.homedepot.com/p/BEHR-PRO-1-gal-i100-White-Bas">https://www.homedepot.com/p/BEHR-PRO-1-gal-i100-White-Bas</a> e-Eggshell-Interior-Paint-PR13001/205853474)</td>
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<td><strong>6 ml black plastic sheeting</strong></td>
<td>Painting Set ($17.97) - [<a href="https://www.homedepot.com/p/8-Piece-Shed-Resistant-White-W">https://www.homedepot.com/p/8-Piece-Shed-Resistant-White-W</a> oven-Paint-Tray-Kit-RS-808/202985038](<a href="https://www.homedepot.com/p/8-Piece-Shed-Resistant-White-W">https://www.homedepot.com/p/8-Piece-Shed-Resistant-White-W</a> oven-Paint-Tray-Kit-RS-808/202985038)</td>
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<tr>
<td><strong>Masking Tape</strong></td>
<td>Dust Masks ($11.96 box of 50) - <a href="https://www.homedepot.com/p/G-F-Products-Particle-Respirator-Non-Toxic-Dust-Mask-50-Box-9118/203070467">https://www.homedepot.com/p/G-F-Products-Particle-Respirator-Non-Toxic-Dust-Mask-50-Box-9118/203070467</a></td>
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### Joann Fabric

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<td>More Stuffing?</td>
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## MATERIALS: Items we have versus need to order

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### Amazon

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<td>Alcohol Inks ($16.99 x 2 = $33.98) 26 colors <a href="https://www.amazon.com/LETS-RESIN-Concentrated-Alcohol-Based-Versatile/dp/B08BZKTN6F/">https://www.amazon.com/LETS-RESIN-Concentrated-Alcohol-Based-Versatile/dp/B08BZKTN6F/</a></td>
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<tr>
<td>Glue Guns</td>
<td>Gouache Sets – ARTEZA, 24 colors $26.00 x 2 = $52 <a href="https://www.amazon.com/Gouache-Water-Based-Supplies-Professionals-Students/dp/B077Y6TVC8/">https://www.amazon.com/Gouache-Water-Based-Supplies-Professionals-Students/dp/B077Y6TVC8/</a></td>
</tr>
<tr>
<td>Cell phone attachment for tripod - 6</td>
<td>Tripods – ($20.70 x 4) = $82.80 <a href="https://www.amazon.com/AmazonBasics-Lightweight-Camera-Mount-Tripod/dp/B00XI87KV8/">https://www.amazon.com/AmazonBasics-Lightweight-Camera-Mount-Tripod/dp/B00XI87KV8/</a></td>
</tr>
<tr>
<td>Paint</td>
<td>Glue gun sticks, 100 count - $6.54 <a href="https://www.amazon.com/Ad-Tech-High-Temp-Sticks-5-W229-34/dp/B00D0AVCN2/">https://www.amazon.com/Ad-Tech-High-Temp-Sticks-5-W229-34/dp/B00D0AVCN2/</a></td>
</tr>
<tr>
<td>Brushes</td>
<td>Paint?</td>
</tr>
<tr>
<td>Craft foam sheets</td>
<td>Brushes?</td>
</tr>
<tr>
<td>Wall Spackle, ½ pint - $7.98 <a href="https://www.amazon.com/10200-Spackling-Paste-2-Pint-White/dp/B000BQWLK0/">https://www.amazon.com/10200-Spackling-Paste-2-Pint-White/dp/B000BQWLK0/</a></td>
<td></td>
</tr>
</tbody>
</table>
**VISUAL IMMERSIVE ART**: Lynx Camp Summer 2024

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
<th>Amazon URL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sandpaper</strong></td>
<td>$5.99</td>
<td><a href="https://www.amazon.com/24PCS-Variety-Sandpaper-Assorted-Sanding/dp/B07R64PZ8N/">B07R64PZ8N</a></td>
</tr>
<tr>
<td><strong>Strong Scissors</strong></td>
<td>$10.99 x 4 = $43.96</td>
<td><a href="https://www.amazon.com/Titan-Elite-Industrial-Grade-Scissor/dp/B0046EW1C/">B0046EW1C</a></td>
</tr>
<tr>
<td><strong>Gesso</strong></td>
<td>$48.76</td>
<td><a href="https://www.amazon.com/Handy-Art-Masters-Economy-Acrylic/dp/B007TH6PC4/">B007TH6PC4</a></td>
</tr>
<tr>
<td><strong>Gelatin plates, 8x10</strong></td>
<td>$26.99 x 7 = $188.93</td>
<td><a href="https://www.amazon.com/Gel-Press-Monoprinting-Plate-10810/dp/B01G007HL0/">B01G007HL0</a></td>
</tr>
</tbody>
</table>

**Amazon**

<table>
<thead>
<tr>
<th>Already have:</th>
<th>Need:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Canson Bulk Watercolor Paper, 9x12in cold press, 120 sheets</strong></td>
<td>Sewing Machine</td>
</tr>
<tr>
<td><strong>Canson Paper Roll - Canson XL Series Mixed Media Paper, Roll, 48inx10yd (98lb/160g) - Artist Paper for Adults and Students - Watercolor, Gouache, Graphite, Ink, Pencil, Marker</strong></td>
<td>Block Printing ink - $14.49 x 2 = $28.98</td>
</tr>
<tr>
<td><strong>Handy Art Designer's Palette Artist Acrylic 32 ounce, Matte Medium $16.25 quart</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Reynolds**

<table>
<thead>
<tr>
<th>Already have:</th>
<th>Need:</th>
</tr>
</thead>
<tbody>
<tr>
<td>64 oz. Mixing containers case of 10 - $21.59</td>
<td>Casting material – alginate hand gel 570 ($205.00 for 25 lbs)</td>
</tr>
<tr>
<td><a href="https://www.reynoldsam.com/product/mixing-containers/">product/mixing-containers</a></td>
<td><a href="https://www.reynoldsam.com/product/handgel-570/">handgel-570</a></td>
</tr>
<tr>
<td>Casting plaster – = $226.59</td>
<td></td>
</tr>
</tbody>
</table>
**MATERIALS : Items we have versus need to order**

<table>
<thead>
<tr>
<th>Misc.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Already have:</strong></td>
<td><strong>Need:</strong></td>
</tr>
<tr>
<td>Found Objects</td>
<td></td>
</tr>
<tr>
<td>Salt</td>
<td>Newspapers</td>
</tr>
<tr>
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