

AP 2D Studio Art Summer Work

AP Studio Art is made up of 2 separate studio classes. 2-D Design, Drawing and 3-D Design. A student has the opportunity to complete 9 college hours in art. Students taking AP 2D have the option of submitting a portfolio for 2-D Design, Drawing or both. The portfolio consists of three parts, breadth, concentration, and quality and will be developed through two semester's worth of work and begins with summer work assignments. 2-D and Drawing assignment choices are in this packet.

Please visit the A.P. central website to become familiar with the structure and see student examples in the category in which you plan to apply.

<http://apcentral.collegeboard.com/home>

<http://studioartportfolios.collegeboard.org/>

Please email me if you have any questions at aburke@wscloud.org.

Sketch Journal

IMPORTANT: Sketchbooks/journals will be due on the first day of class, no exceptions. This sketch journal will be each student's initial inspiration for an entire school year of artistic investigation. Students will, of course, want to continue working in their sketchbooks even after school starts—and, hopefully, for the rest of their lives—but when they arrive at school in August with this treasure chest of ideas, they should have more than enough to springboard them successfully into several months of artistic production.

Size: No smaller than 5x8", hard bound, with good quality paper (greater than 80 lbs), available at art supply and craft stores. (I personally recommend Nature Sketch sketchbooks which can be found at Blick art supply store, which are great for mixed media work). Moleskin is another good brand with high quality smooth surface paper and they have a sketchbook of watercolor pages for those of you who are interested in painting as your main medium

Finished Pages: Your chosen sketchbook (at least 20 pages in the small sketch journal, two page spread) should be filled with research materials, observational drawings, journal entries of your summer experiences with images drawn/painted over them, material experimentation and concentration ideas.

Composition: Students decide how to compose each page. Will they look more like finished works of art? Or will they look more like pages in a notebook for another class? Will they be mostly made up of your sketches? Will there be a little or a lot of writing? Will students glue in envelopes stuffed with images? Keep anything and everything that you find interesting and use it in your artwork. Play with media and see what the possibilities are. You never know until you try and this sketch journal is all about trying something new!

Media: Students decide what media to use. I do want to see the student using mixed media and **layering** materials throughout their sketch journal in experimentation. Students should keep in mind that they might want a cover sheet or fixative over pastel and charcoal (wax paper works well and can be taped into the binding). Painted pages should be thoroughly dried before closing and I recommend wax paper between painted pages as well. Anything can be an art material and I expect to see each student pushing this idea to its limits in their sketch journal.

Organization: Everyone thinks differently, so everyone will want to organize his or her sketchbook differently.

However, all sketchbooks must have each of the components, listed on the following page, somewhere in them.

What should I have in my SKETCH Journal?!?

Breadth: Now the fun begins. Start looking for inspiration to accomplish the above. Look at books, magazines (art journals or even popular magazines), web sites and album covers. Look at children's picture books, comic books or other pieces of classic literature for illustration inspiration. Look at photographs in the newspaper. Spend a rainy morning at the public library. Visit the AP Central web site and look at other student work. Set up a Pinterest account and/or Cut out, print out or sketch images and begin stuffing that sketchbook. Include appealing images even if the reason is not clear: maybe it's the style, maybe it's the color scheme, maybe it's the use of media, maybe it's the message. Search the web under "contemporary still life" or "site-specific sculpture" or whatever (!) and see what pops up. Print the images out. Insert them in your sketchbook/journal. Email your teacher for suggestions of artists to research. Make photographs with a digital camera. Sketch what is around you at home, outdoors or in the mall. Make notes about personal responses to all of these images. .

Some of my favorite contemporary art resources on the web...

<http://www.thejealouscurator.com/blog/>

<http://www.mymodernmet.com/>

<http://hifructose.com/>

<http://www.juxtapoz.com/>

<http://www.pbs.org/art21/>

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

Concentration: And the fun continues. As students do the above, they should begin to think about what they might want to explore for their concentration. They can keep track of ideas any way they choose, e.g. a separate section in their sketchbook/journal or interspersed throughout. Students should come to the first class with multiple ideas for possible Concentrations and what they MIGHT do for the first three pieces.

Experimentation: Test out what happens if you try new things. Use non-traditional art materials. Give yourself a chance to fail because your sketchbook is the place to do it. Paint up the pages before you draw on them. Rub tea onto some blank pages to make them look old. Paint with instant coffee or other things you may never have tried before. The worst thing you can do in your sketchbook is be predictable so BE ORIGINAL. You might discover something great!

Stuck? Students should consider looking for the following more specific images in books, journals/magazines, newspapers, web sites and more, or sketch from observations/imagination:

Design Elements and Principles: lines and shapes, interesting patterns and textures, evocative and unusual color and value, dynamic movement and rhythm, focal point, unity, balance, repetition

Appearances: surfaces, reflections, shadows, etc.

Personal Issues: future plans, appearance, health, relationships, beliefs, passions (like food or surfing!), fears, aversions, etc.

Social Issues: uses and abuses of technology, war, cloning, politics and policy, religion, capitalism, drugs/crime, the environment, poverty, patriotism, etc.

Psychologically Potent Environments: empty streets, objects in places where you wouldn't expect to find them (e.g. a tractor on an unmade bed), lonely rooms, etc.

Miscellaneous Content: Conflict or contrast; dreams; a favorite quote, motto, bumper sticker, slogan or even a fortune from a fortune cookie, mystery, ambiguity or hidden meaning Pairs of natural and man-made objects with similar shapes, forms or patterns

****Important note: remember that, as artists of integrity, students must use other artists' work as inspiration only, developing his or her ideas, making them one's own, and moving beyond duplication.**

2-D and Drawing Assignments

Choose 4 of the following assignments (Remember Quality/ Quantity)

Pieces should be between **9x12" and 24x36"** in size – the assignments are about quality, not quantity. You may use any media or mixed media of your choice. You are encouraged to explore media, techniques and approaches you have not used before. These pieces are work for the “Breadth” section of your AP portfolio. You will need 12 strong Breadth pieces in your portfolio. The emphasis in this section of the portfolio is variety of media, style, approach and subject matter. The Breadth section of the Drawing portfolio **MUST** include observational drawing.

NOTE: if you attend an art class or workshop over the summer at a college, museum, or arts center, you may submit work from those programs as your summer assignments

DO NOT SIGN YOUR NAME TO THE FRONT OF YOUR WORK or place any identifying marks on the front as per AP Guidelines. Be sure to write your name on the back.

Visit the AP Central website for the portfolio you are submitting often to see sample portfolios and to become familiar with requirements.

<http://apcentral.collegeboard.com/studiodrawing>

<http://apcentral.collegeboard.com/studio2d>

Remember that all these assignments are meant for you to interpret and make your own. There is no right and wrong way to complete these besides not thinking it through. We WILL be critiquing these within the first week of class so be prepared.

1. **A “Scape” work:** Find a place around your house or around the DFW area or perhaps on your vacation where you think the setting would create a good piece of artwork. This can be a sea-scape, land-scape, your personal e-scape...as long as you are creating from direct observation. I do NOT want a traditional landscape. I DO want you to draw from an interesting perspective, change the colors around or otherwise re-create a traditional “scape” style painting in a new and interesting way.

Check out this website: <http://the-modern-gallery-for-landscape-art.myshopify.com/>
and search Courbet and this website:

<http://www.getty.edu/art/exhibitions/courbet/homepage.htm>

Be sure and look at all the bullets to learn about Courbet – click on themes, techniques, composition, his photographs, his life and career and after Courbet to learn how he influenced.

2. **Who are you, REALLY? :** Portrait with “Character”: Create a piece that involves a still life or room interior that describes the character of a particular person (real or imaginary) and show the person in the space you created. Include specifically selected subjects: all objects must have a specific meaning to or for this character in order to be included. Use facial expression, color, objects, setting, lighting and other context clues to let the viewer know the character of the person in your artwork. (This does not have to be a traditional

portrait and the more creative and unexpected the better this will be!!!) Look Up some portrait artists if you need some ideas!

3. **Dissection:** Do a study of an object that you have taken apart. Arrange the parts on a surface with other objects related or not related and study the TEXTURAL qualities. Some ideas would be a mechanical object, a child's toy, a girl's makeup bag, your bin of art supplies, ingredients for a cooking recipe, a few apples or other fruit cut apart...anything where you are creating a still composition out of something that has been dissected or disassembled. This does not have to be boring! PUT YOUR OWN SPIN ON IT!!!

4. **Draped Figure:** Create a scenario where you have a person (friend or family member) draped in clothing with lots of folds or draped lines. If you can't find clothing like this drape them in a bed sheet, thin blanket or towel. The point of this is to show correct proportions of the figure and to carefully render the intricate folds of the fabric. Drawing students should focus on the lines and shading while 2-D students should focus on the patterns and shapes created by the drapery. All students should show correct proportions for the figure along with a background or setting for the figure. Remember composition is important and you can NOT ignore the background in this study!!!

5. **A Self Portrait Expressing a Mood.** How can you use color to convey that mood? What style will work best for you in this work? Do some research online or at an area museum to see how different artists create self portraits and what techniques and media they use. Use an odd/extreme angle and consider Strong light/dark contrast.

6. **Still life Arrangement of 3 or more Reflective Objects.** Your goal is to convey convincing representation. Sketch and shade for contrast and drama. Consider doing this as a self portrait – draw yourself distorted in a shiny object.

7. **A Drawing of an Unusual Interior** – for example, look inside a closet or cabinet, in the refrigerator, under the car's hood or inside the medicine cabinet.

8. **A Still life Arrangement of Objects Representing Members of your Family** – a favorite pair of shoes, a toy etc. You must have at least 3 objects and use an unusual viewpoint or angle. Put the objects on the floor and stand up looking down at them.

9. **A Close up of a Bicycle/Tricycle from and Unusual Angle with Strong Light/Shadow.** Do NOT draw the bicycle from the side view.

10. **Expressive Landscape** – this can be near your home, a place you visit on vacation or one you find on a drive outside Arlington or out into the countryside. Make every effort to work plein air – meaning drawing or painting outdoors. You will have better Light and will be able to focus on the color you actually see.

11. **Café Drawing** – go to a coffee shop to sit and sketch. In your drawing capture the essence of the place by capturing the people you see. 3 people Minimum in this drawing composition. Use Value to add contrast.

12. **Action portrait/figure drawing** – have a friend or family member pose for you doing some sort of movement (jumping rope, riding a bike, walking down stairs etc.) Capture the entire sequence of their action in one work or art or a series of photos. How will you portray movement in your work? Look at “Nude Descending a Staircase” by Dada artist Marcel Duchamp to see an example of an action painting. Also see the work of Futurist artists Giacomo Balla and F.T. Marinetti.

13. **Shoe Sense**

Create a still life arrangement consisting of your family member’s shoes. Try to convey the different personalities of your family members through the rendering of the shoes. Be creative and have fun! This assignment can be done in monochrome (black, white, gray) and/or in color using any medium, technique and style you desire.

Summer can get away from you so make yourself and schedule and stick to it. If you have any questions you can email me at aburke@wscloud.org