

# AP 2D Studio Art Summer Work

Burke 2019

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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. These sections will be developed through two semesters of worth of work and begins with summer work assignments. 2-D and Drawing assignments are in this packet.

## 1. Visit the AP Central website to become familiar with the structure and see student examples in the category in which you plan to apply.

- AP Central Home <http://apcentral.collegeboard.com/home>
- 2-D Design Student Examples <http://apcentral.collegeboard.com/studio2D>
- Drawing Student Examples <http://apcentral.collegeboard.com/studiodrawing>

## 2. Visual Artist Journal (VAG)

**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 arriving at school in August with this treasure chest of ideas they should have more than enough to springboard 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. It is most important that you choose a sketchbook you truly like, one that you will stick with and that will hold up to the wear and tear of experimentation.

**FINISHED PAGES:** Your chosen sketchbook (**at least 20 pages(min) in a 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 mostly be made up of your sketches? Will there be a little or a lot of writing? Will images be taped and glued to various pages, or will there be envelopes glued and 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 as experimentation. Keep in mind that a cover sheet or fixative over pastel and charcoal (wax paper works well and can be taped into the binding). Painting pages should be thoroughly dried before closing. Be aware of materials bleeding, although this could make an interesting start for a new page!

## What should I have in my SKETCH Journal!?!?

**RESEARCH!** Look at books, magazines (art journals or even popular magazines), websites 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 "contemporary portraiture" or whatever (!) and see what pops up. **Print** the images out. **Insert** them in your sketchbook/journal. Email me or fellow studio mates 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. . I will post art for discussion periodically on GOOGLE CLASSROOM to generate discussion.

<http://www.jealouscurator.com>

<https://artsandculture.google.com/>

<https://hyperallergic.com/>

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

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

<http://www.pbs.org/art21/> Great process videos of contemporary artists by theme for each episode!

<http://www.pinterest.com/aleineburke/> ME :) Check out my ever growing collection, especially examples of sketchbook pages. Lots of great ideas for quality projects

**Concentration:** As you complete the above, you should begin to think about what you may want to explore for your concentration. Keep track of ideas any way you might choose, e.g. a separate section in sketch journal or interspersed throughout. Come to the first class with multiple ideas for possible concentrations and what you MIGHT do for the first three pieces in this section.

**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 have never ever tried before. The worst thing you can do in your sketchbook is be predictable so BE ORIGINAL. You might discover something great!

**Stuck?** 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, ect.

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

**Psychologically Potent Environments:** empty streets, objects in places where you wouldn't expect to find them, lonely rooms, ect.

**Miscellaneous Content:** Conflict or contrast, dreams, a favorite quote, motto or 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

# 2-D and Drawing Assignments

4 Quality Portfolio Pieces (Remember Quality/ Quantity)  
Choose from the options below...

Pieces should be between 9x12" and 18x24" 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.

## 1. PORTRAIT / FIGURE CHOICES:

### A. Metamorphosis

Step 1. BRAINSTORM WITH LISTS: If you could be anything or anyone in the world, who or what would you be? List 10 things you would change into and the reasons for your choices.

Step 2. PHOTOGRAPH YOURSELF & WHAT YOU'D CHANGE INTO. Get a total of 24 shots of yourself and the object/person you would like to change into. It can be any combination. You can use a tripod and/or get help from a friend to shoot self-portraits. Remember that you will need to get a signed release form from the photographer, if it is not yours, and that you are not to use copyrighted images from the internet or books (AP guidelines are strict.)

Step 3. EXAMINE THE PHOTOGRAPHS FOR TRANSITION: Set aside 6 – 8 strong candidates that show transition without strong jumps. These will be the basis for a collage or sequence showing the transition.

Step 4. CREATE SIX SMOOTH TRANSITIONAL STEPS TO SHOW FINAL METAMORPHOSIS.

- \*What media do you feel comfortable in making the changes to these shots?
- \*(Will photoshop be an appropriate choice for you to blend some of the images, distort them or tweak the color?
- \*Do you need to use the photocopier as a tool to lighten or darken them, shrink them, enlarge them, or blur them?
- \*Do you need to touch them up with pencil to strengthen the sequence of change.
- \*Do you need to tear and collage the images together add watercolor, oils, tempera, or acrylic.

Step 5. FINAL WORK WILL BE EITHER A SEQUENCE OF IMAGES OR A COLLAGE IMAGE. Size will vary but likely include 3 to 5, 8x10 digital images, or a 14 x 17 or 18 x 24 mixed media work.

### B. PORTRAIT: IMAGE MAKEOVER!

Step 1. BRAINSTORM WITH A CAMERA FOR IDEAS:

In photography, you are always dealing with a defined format that you compose from within. Many times, it is not the subject that makes the photograph interesting, but the compositional choices the photographer has made.

Choose a simple, neutral background/ backdrop (black, white, grey, or tan) for you to photograph someone's head 24 times. You may include one hand. Take one boring shot that captures the whole face frontally as a "before" example. Then strive to make each of the 23 shots completely different and interesting. ? It may help to explore composition with a paper viewfinder first to examine the possibilities available, before you photograph the person.

Vary the poses by changing the face's position and scale. relationship to the edge, degree of cropping (near...far), vantage point (photographed from high... low), etc.

How do these changes of scale, cropping, and vantage points affect how others perceive this portrait?

## Step 2. LOOK FOR A UNIFYING THEME:

Print out the 24 photos as "source material". These can be thumbnail size.

Examine them and ask yourself...

What relationships do I see by putting one next to the other?

Where is the visual weight in each photo?

What variations in scale do I see?

Where is the viewer being positioned?

What tone or mood is being set?

You may manipulate the photos after developing them in any way that you want: crop them, scan them in, and duplicate them, photocopy them for repetition, add drawn elements to them. Remember that visual unity extends to material choice. That means that you can use pencil, oil paint, acrylic paint, watercolor, ink, colored pencils, chalk pastels, charcoal, collage materials, etc.. I would keep the number of media used to a minimum, not mixing too many elements. For surface unity, you may consider scanning in the final product and printing it (use thicker stock). You must use at least three photographs in your final piece.

Step 3. CREATE the FINAL PORTRAIT. The presentation of the piece and the format is your design decision. Some options are:

**\*PRESENTING AS PROGRESSION.** You may approach your portraits as a progression, placing three or more in a sequence that either implied movement or takes advantage of contrast, various angles, or scale shifts. Or possibly arrange them in a grid instead of a line. Think about spacing. Should there be room between each piece or not? If so, how much? Also consider the size of you outside borders.

**\*PRESENTING INDIVIDUALLY.** Sometimes the pieces (like the shapes in your progression) improve significantly when combined with others. Other times a singular photo seems a complete composition or idea in itself; therefore, another option is to mount each photo (minimum of three) individually. Remember that they will still be perceived as a unit, and therefore must have some synergy between them. You may mount them, create a three-dimensional cube, make them into a book of some sort, create a playing card deck complete with a storage box. Be inventive, without letting the presentation itself overpower the images. You should strive for a mutually beneficial relationship between the image and the presentation.

**\*PRESENTING AS A COLLAGE.** You may approach the photos as source material for a collage. Think of the portrait as shape and investigate the same principles of design previously discussed: overall unity, areas of visual dominance, moments of contrast and tension, and shape relationships to each other and to the format edge. The format may be square, rectangular or anything you prefer.

## C. PORTRAIT CONCEPTS:

All pencil, colored pencil, charcoal, or pastel drawings must use a 10 point value scale with a wide range of strong darks and lights. Strong lighting can be used to achieve this dramatic effect.

- \*Self-portrait with at least 5 distinct changes in expression. (2D or Draw.)
- \*Draw the person using an arrangement of drawings on one page that range from the whole body to blow-ups of small details. (2D or Draw.)
- \*Draw from unusual angles, so that significant changes in form take place due to foreshortening. (2D or Draw.)
- \*Draw a face created by clumping together vegetables. See the work of the artist: Arcimboldo. (2D or Draw.)
- \*Experiment with Lighting: hold a flashlight to create dramatic shading- great contrasts in light or dark. (2D or Draw.)
- \*Integrate a particular person's face into a pattern or design. (2D or Draw.)
- \* Using markers, prismacolors, oil pastels or some other color drawing material, draw the same portrait twice, but use two different color schemes. (ie: warm, cool, monochromatic, analogous, primary or secondary.) (2D)
- \*Graph sections of the portrait and color or shade only certain sections. (2D or Draw.)
- \*Draw a portrait using only directional (all strokes going in the same direction.) or vertical strokes. See the work of Renaissance artists like Michelangelo or Leonardo DaVinci. (2D or Draw.)
- \*Create a portrait starting with the background first. Use toned paper, newspaper or magazines, and gesso, then dry brush ink onto the surface to create details. (2D)
- \*Draw a portrait with hands involved: brushing hair, reading a book, sitting on a chair backwards with the hands in front. (2D or Draw.)
- \*Use the portrait to make a comment on society by including appropriate background or other figures. (2D or Draw.)
- \*Portrait emerging from robes or wrapping. (2D or Draw.)

## 2. STILL LIFE CHOICES

- A. **SEE PORTRAIT OPTIONS IN A. Portrait: Metamorphosis! & B. Portrait: Image Makeover! With both of these assignments, still life objects can be substituted instead of a portrait.**
- B. **TOOLS & HARDWARE.** (2D or Draw.) Make a rendering of tools and hardware. Arrange the objects to create an engaging composition. Stress the mechanical and artificial qualities of the objects. Augment the lighting to create maximum contrast and high shine areas. Explore the smallest detail of each object. Use white paper with permanent marker (scribble line, stippling, or cross hatching)
- C. **LIQUID AS DESIGN.** (2D or Draw.) Taking Motivation from any liquid form, create a composition, which demonstrates the scientific characteristics of liquid; flowing, dripping, puddles, pouring. Be sure to make the liquid element dominate the composition. Do not allow containers or other items to crowd the setting. Use dark color paper with any color media.

- D. **SHINING STILL LIFE**, with emphasis on REFLECTION. (2D or Draw.) Choose five to seven objects, of which at least two of them have a highly polished surface. The relationship among objects should be a serious consideration in this drawing. The surface treatment of each object will appear stronger if the objects chosen have different surface textures. Use grey and white paper with black and white medium.
- E. **BOTTLE & CONTAINERS**, with emphasis on Value. (2D or Draw.) Group several different sizes and heights of bottles and containers on a shelf or countertop. Draw them as a congregation of people. Give each one of them equal amounts of attention. Convey volume by using a complete range of tonal changes from deep-deep black up to the pure whiteness of the paper. Place one or two of them in front of the others to give a sense of space. Ebony pencil with 10 point value scale.

### 3. LANDSCAPE/ VEGETATION/ NATURE CHOICES:

**A. DRAWING OF VEGETATION.** (2D or Draw.) This drawing should make a close investigation of the structure of vegetation. Color variation is an important element to stress. Placement on the page and rendering are also principles to be employed. Use colored chalk pastels or colored pencils. Colored paper may enable a greater amount of success.

**B. LANDSCAPE COLLAGE.** (2D) Make a collage of a landscape, which has a wooded scene, flowers, and foliage. Cut and tear papers of various textures and colors to create a sense of dimension. Use shadow areas. These papers could consist of magazine color swatches, sections of sample water paintings, wallpaper, or photographs you've taken.

**C. POTTED PLANT or GARDEN PLANT:** (2D or Draw.) Make a detailed drawing of a plant (living or artificial). Grade the tonal differences between the leaves, which are above or on top of others. Make it obvious that some parts of the plant are in shadows created by those parts which are receiving more direct light. This drawing must touch three edges of the page. Medium: Ebony Pencil, Colored pencils, chalk pastels, permanent marker using stippling, scribble line, or cross hatching with watercolor accents.

**D. SALAD COLLAGE** - Fruit or Vegetable. (2D) Slice some vegetables or fruit in half. Examine the layers and curves and seeds that a pepper, an onion, a mushroom, an orange, a pomegranate, or apple might have. Create a collage using cut colored paper, or photocopies/scanned images of the slide items. Distort them, shrink them using the computer or photocopier. They can be hand-colored using Berol Prismacolor markers. To create a three-dimensional relief or sculpture, layers can be built up using foam core board and toothpicks to achieve strength and height. \*Close ups and sections of these can also serve as studies and inspirations for enameled jewelry.

**E. LANDSCAPE SERIES-** Same Spot-Different Time. (2D or Draw) Check out Claude Monet's haystacks at: <http://www.puc-rio.br/wm/paint/auth/monet/haystacks/> Why did Monet literally paint the same haystacks over and over again? He even begged the farmer who badly wanted to use the hay, not to move them. To understand the beauty of color, reflection, and light, get up early and examine the colors of one outdoor object. It can be a shed, a compost pile, some bushes, Examine that same thing three hours later, then three hours later. Something that appears black in the morning, then can look purple, then blue, then gold. These changes can occur all in the same day, depending upon weather and seasonal conditions. Create series of at least three paintings or drawings of the same scene at different times of the day depicting the actual colors that moment.

### 3. ARCHITECTURE/ INTERIOR & EXTERIOR DESIGN/ PERSPECTIVE:

**A. STREET SCENE** of Downtown, Old Worthington, Dublin, Clintonville, Short North, or other special location . (2D) This drawing should contain at least 8-10 buildings in a receding perspective. The illusion of moving back into space is the goal of this assignment. Use one or two point perspective variables as guidelines to realistically align the buildings on the page. This drawing must be done on site..

**B. INTERIOR SPACE.** (2D or Draw.) Place yourself in the corner of an interior space. Create a composition which is made up of the things you find within the limited area of a room or hallway. Demonstrate the principles of balance and

spatial movement within this area. Medium suggestions- Berol Prismacolor Markers, cut paper, oil pastels, oil paint, colored pencils.

**C. FENCES & GATES:** (2D or Draw.) Drawing fences and gates will help you apply and understand linear perspective. Position yourself so that a strong exaggeration of the contour lines occurs. Draw the characteristics of the fence/ gate as realistically as possible. Pay attention to joint areas and attachments. Ebony Pencils or Permanent Marker using scribble line, cross hatching or stippling.

**4. VISIT GALLERIES AND MUSEUMS:** Visit and record and create in response to what you see.  
Create a work in the style of the artist or artists you see.

Columbus Museum of Art (Downtown Broad St)  
McConnell Arts Center (Worthington)  
Sherrie Gallery (Short North)  
Pizzuti Gallery (Short North facing Goodale Park)

In a nutshell...

- 1. AP Portfolio Central Website Familiarity/Registered Account**
- 2. Research, Writing and Artistic Investigation through 20 VISUAL ARTS JOURNAL Pages (2 sided)**
- 3. 4 Quality Portfolio Pieces**

**These assignments are due on the first day of class and will account for  $\frac{1}{4}$  of your first SEMESTER grade.**

