

The AP Studio Art course will be taught at a faster pace than the normal high school art class. The expectations and standards are higher. Essentially, this is a college level course, with higher-level skills and outside projects. In order to be successful, you should expect to spend at least twice as much time outside of class on your work as you do during class in order to successfully prepare an AP Studio Art Portfolio. You will be expected to complete roughly a project per week. In addition to spending more time outside of class, the assessment of your work will be more stringent. Consequently, it is a good idea to begin working now to develop your knowledge of contemporary artists, trends and artwork. Please note, you will need to accept the responsibility of documenting your work and preparing digital slides for your final portfolio. The submission of a portfolio is mandatory, and you may only submit original work.

As an AP Studio Artist, you are expected to create and submit quality artwork that can be comparable to artwork produced at the college level. The following pages have pertinent information for portfolio requirements, summer assignments, sources for material, and additional resources for creating art. It is expected that you will be committing 2 – 5 hours a week, if not more, on finishing your summer assignments. These assignments are vital to the development and production of your AP Portfolio. It is imperative that you are prepared. Please give yourself enough time over the summer to complete the work. The work you make over the summer will be incorporated into the “Breadth” section of your portfolio. The work you complete over the summer should be well made/constructed with evidence of time, attention to detail, and mastery of skill and media. Please note, in order to complete a portion of the summer work, you will need a sketchbook/visual journal.

In the end, this class will make you better prepared for college in the long run. You will strengthen your work ethic, time management skills, and diligence along with developing your creativity. I look forward to working with you and helping you prepare your AP Studio Art Portfolio.

1. Portfolio requirements

- a. Students must decide before the end of the school year, May 2011, which portfolio they will submit. Each portfolio is evaluated very differently. Do not mix assignments from more than one type of portfolio. You will need to educate yourself on the parameters, scoring guidelines and the number of works submitted for each portfolio.**

Drawing Portfolio

In the Drawing Portfolio, your mastery of drawing can be demonstrated through a wide range of approaches and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and the illusion of depth are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational, and inventive works may be submitted. The range of marks used to make drawings, the arrangement of the marks, and the materials used to make the marks are endless.

2D Design Portfolio

Design involves purposeful decision-making about using the elements and principles of art in an integrative way. In the 2-D Design Portfolio, you should demonstrate your understanding of design principles as applied to a two-dimensional surface. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) can be articulated through the visual elements (line, shape, color, value, texture, space). Any 2-D process or medium may be submitted, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, printmaking, drawing, etc. Videotapes, three-dimensional works, and photocopies of your work in other media may not be submitted.

3D Design Portfolio

Design involves purposeful decision-making about using the elements and principles of art in an integrative way. In the 3-D Design Portfolio, you should demonstrate your understanding and mastery of design principles as applied to form, concept, and activation of physical space and execution of work. The principles of 3-D Design include: unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationships. Originality, imagination, invention, experimentation, and risk taking are all components of a successful portfolio. In addition, technical competence with materials, confidence in execution, evocative work and engagement of the viewer are also significant descriptors for successful work. Any 3-D process or medium may be submitted, including, but not limited to pottery, jewelry, metalworking, clothing design, sculpture, etc.

	<u>Drawing</u>	<u>2D</u>	<u>3D</u>
Section I: Quality	<u>Five actual drawings</u> that demonstrate mastery of drawing in concept, composition and execution. Maximum size is 18" x 24" with mat.	<u>Five Actual Works</u> that demonstrate mastery of drawing in concept, composition and execution. Maximum size is 18" x 24" with mat.	<u>10 digital images, consisting of 2 views each of 5 works</u> that demonstrate mastery of three-dimensional design in concept, composition, and execution.
Section II: Concentration	<u>12 digital images; some may be details.</u> A body of work investigating a strong underlying visual idea in drawing.	<u>12 Digital images; some may be details.</u> A body of work investigating a strong underlying visual idea in 2-D design.	<u>12 digital images; some may be details or second views.</u> A body of work investigating a strong underlying visual idea in a 3-D design.
Section III: Breadth	<u>12 digital images; 1 image each of 12 different works.</u> Works that demonstrate a variety of concepts and approaches in drawing.	<u>12 digital images; 1 image each of 12 different works.</u> Works that demonstrate a variety of concepts and approaches in 2-D design.	<u>16 digital images; 2 images each of 8 different works.</u> Works that demonstrate a variety of concepts and approaches in 3-D design.
Total Number of Works Submitted	26 – 29 artworks overall.	26 – 29 artworks overall.	22 – 25 artworks overall

2. Summer Assignments

*** AP Studio Art requires a significant amount of time outside of class to meet the requirements of the portfolio. This is a college level course, which means a college level of commitment.**

a. Due by May 20, 2011 : Register for AP Studio Art

- i. Register at www.collegeboard.com. Here you will find information regarding AP Studio Art, such as: the exam, portfolio information, scoring rubrics, examples of past student work in each of the three portfolio areas, as well as inspiration for your work.
- ii. Go to www.collegeboard.com, click on the “For Students” link.
- iii. Under “My Organizer” you can create a free user account. You can use this account to access information regarding any AP exam and class.
- iv. Under the “College Board Tests” section, you can click on “AP” which will take you to the AP homepage.
- v. This is a direct link to the AP homepage where you will find links to all AP course descriptions: <http://www.collegeboard.com/student/testing/ap/subjects.html>
- vi. This is a direct link to the Studio Art homepage:
http://www.collegeboard.com/student/testing/ap/sub_studioart.html?studioart
- vii. Once on the AP Studio Art page, take time to check out the “breadth” section to view samples of student art from previous years. Go to the “Concentration” section to view samples of student art, as well as the “Quality” section. Read the reasoning for the scores, look at the use of media, and read student’s responses regarding their concentration.
- viii. Email me, Christopher_vigardt@gwinnett.k12.ga.us, what you have registered so that I can keep track of who has accomplished this task.

b. Due by August 8, 2011: Sketchbook Assignments. Complete both of the following.

i. 100 images

1. Gather 100 images from any visual source. Cut and paste the pictures into your visual journal/sketchbook, do not draw these pictures. Look for objects, textures, designs, colors, patterns, works of art that are visually appealing to you. Do not be concerned at this point about using them or editing. You may use your own photos, images from magazines, images from the internet, newspaper, brochures, etc. The goal is to get you looking outside of yourself for sources of inspiration. (1 point/image = 100points)

ii. List of 10 ideas for concentration

1. You should begin thinking about and developing your concentration idea during the summer. Your concentration will be 12 pieces of related works of art for 2D and Drawing, and 8 pieces related works of art for 3D. Begin developing a list of ideas by writing down at least 10 ideas for your concentration. Go onto the college board AP Studio website and modify a concentration statement to fit your idea/s. Make it your own by adding information or editing as well. You can access information about the concentration section of the AP Studio Art portfolio at the College Board website.

c. Due by August 9, 2011: Projects

***Before you start any project, investigate the medium, artist/s, ideas and artworks by completing an extensive image search. Be sure to start off in the right direction by putting forth the initial effort into researching, brainstorming, planning, designing, then creating your work. Be inventive, focus on quality, and excellent use of the elements and principles.**

*****For those of you considering photography or graphic design as your concentration, you will still need to complete drawings, paintings, collages, etc. for your breadth portfolio.**

i. 2D Portfolio: choose and complete 3 of the following assignments.

- 1. 18" x 24" line variation / asymmetrical composition on arches hot press paper. Goal is to create a work with various thicknesses of lines, a dynamic not static arrangement of lines at various angles, paths of movement. Research fractals and geometry, topographical maps, shells. Make several drafts first for ideas. Block in your composition lightly onto your paper. Refine your design. Begin to carefully go over your finished design with black markers of various widths. You may want to consider incorporating various types of lines, broken, dotted, thick, and thin. The dominant element should be line, not color.**
- 2. 18 x 24 fragmentation of a still life. Choose any media: oil pastel, chalky pastel, and watercolor, acrylic paint on illustration board or mat board. Study the Cubists (Braque and Picasso). Look at how the Cubists shattered the viewpoint. Select a still life of larger objects in a corner of a room (musical instruments, chairs, etc). Create several drawings on 18 x 24 paper, each one from a different angle of your subject. Next, cut, rearrange, adjust, deconstruct each drawing by merging it and reconstructing it with the others to create a new, fragmented image. The shapes should be irregular triangles, trapezoids, etc. Create a final artwork of the reconstructed image. Pay close attention to the composition and placement of the fragments. Plan the negative spaces; they should not dominate the final composition.**
- 3. A self portrait that expresses a specific mood. Think about the effects of color and how it can be used to convey a feeling or mood. Use any style, realism cubism, expressionism. Do some research on different artist's self-portraits for ideas. Use acrylic paint or prismacolor. Consider layering color, using a variety of marks.**
- 4. Mixed Media Landscape collage. Create a collage of a landscape or architectural site using a variety of images and colors which will provide visual texture to your finish work. Then, begin to paint over your collage using acrylic to accurately depict your original landscape. You may choose to work in a realistic, expressionist or impressionist style.**
- 5. Expressive landscape. Locate a landscape near your home or use a photograph you have taken of a landscape. Use expressive color to render the landscape. Consider making it a panoramic composition while painting on wood or cardboard for texture. Use a variety of marks, and layer colors.**

6. **Mechanical imitation of nature.** Create a work of art which incorporate an item from nature, but visually incorporate manmade objects like bolts, gears, machine parts, computer parts, wires, etc.
7. **Combine geometric and organic shapes.** A composition can be produced by combining shapes that have an opposite quality. Repeat shapes, superimpose shapes over others, combine shapes. Create a composition by integrating organic and geometric shapes. Use both mechanical drawing tools (compass, rules, etc.) and freehand drawing. Begin by drawing a series of organic and geometric shapes on tracing paper. Overlap the designs and arrange them to create an interesting composition, adding or subtracting as necessary. Transfer the finished design to paper or canvas and paint in with acrylic, prismacolors or pastels.
8. **Research fractals and mathematics in art.** Create an 18 x 24 color image using prismacolors or graphite of a fractal. Be sure to focus on composition and the principles of design (emphasis, pattern, variety, movement). Incorporate line variation, extend the lines to the edges of your paper, have lines overlap, superimposed over others, change color or value of lines. Be sure to demonstrate mastery of media and skill.
9. **Create a mixed media work which incorporates anatomy or the skeletal structure with color theory.** Choose multiple parts of the body, the skull, the rib cage, bones, etc. and create a visually interesting composition. Have parts overlap, superimpose them one over the other, develop values. Use color with a media of your choice and paint or fill in the entire composition. Use your knowledge of color theory as you complete the work. Focus not only on drawing accurately, but also on an inventive, expressive, evocative use of color.

ii. **Drawing Portfolio: choose and complete 3 of the following assignments.**

1. **18" x 24" Rendering of a still life.** Use graphite on Arches Hot Press Paper, be sure to use a tortillion, and a range of pencils (2H, 2B, 4B, 6B). Goal is to create a balanced, asymmetrical composition which focuses on high quality, life like resemblance of objects with a full range of values for gradation. What you choose to draw matters. Choose your objects carefully. Set up a still life; include at least three complex objects. Break up the surface plane by placing a loosely draped cloth under the objects. Increase the complexity by incorporating some transparent or reflective objects. Set up a single light source; use a lamp from one angle. Render every value as you see it. Do not outline in your realistic rendering.
2. **Still life arrangement that consists of 3 or more reflective objects.** See the work of Janet Fish. Use your choice of media, but strive for a super realistic rendering, with an interesting composition. Consider having something reflected in the objects or have a strong light source.
3. **Drawing of an unusual interior space.** For example, look inside a closet, cabinet, drawer, room, under the car hood. Crop out an interesting area, focus on it, and draw it as realistically as you can in your choice of media.

- 4. Psychological interior. Create a drawing using charcoal or graphite of an interior space which has strong contrasts of black and white. It should demonstrate an apparent connection to fear, intimidating, isolated, ominous emotion. Draw as realistically as you can, with a strong range of values. Be sure to incorporate strong areas of light and dark. Don't outline.**
- 5. A close up drawing of a bicycle or tricycle from an unusual angle. Don't draw it from the side. Draw it realistically, with the surface texture, subtle color changes, etc.**
- 6. Create a realistic portrait of a family member using charcoal or graphite. The drawing should be super realistic, while focusing on mastery of technique (shading and proportions), along with mastery of media.**
- 7. Create an obscured self portrait. Obscure your face by layering something in front of you so that you play with depth of field. Maybe have an extension cord, rope, branches, etc. in front of a portion of your face. Be sure to leave some major areas of your face. Consider composition. Draw as realistically as you can. Consider drawing with just pencil, then adding one or two areas of color for emphasis.**
- 8. Create a portrait with a mask on. Take a photograph of yourself or someone with an interesting mask on, i.e. gas mask, mardi-gras mask, etc. Alter the colors using Adobe Photoshop, choose any media, and render it as realistically as you can.**
- 9. Portrait: Metamorphosis. Create a realistic drawing of a portrait or full figure as it changes into another object or changes position. Consider figure/ground relationship. Consider transparent areas where objects may overlap. Focus on mark making while using graphite for this project. It could be a time lapse image where someone is changing positions, and have the body position layered and overlap for visual depth.**
- 10. 9 x 12 or 10 x 14 architectural scratchboard drawing. Use x-acto to create ultra fine hatching, cross hatching, and textural markings on scratchboard of a visually appealing architectural structure. Strive to get as much detail as possible. Render as many values as you can. Focus on the quality of marks and full range of values to create a realistic image.**
- 11. 18 x 24 color rendering of many of the same kind, i.e. food, bottles, pool balls, shoes, interesting colorful objects. Choose any media, pencil, chalk, oil pastel, prismacolor, and carefully observe the objects from real life. Draw from direct observation, no photographs. The goal is to carefully observe shape, color, depth of field, and subtle colors changes. Consider objects like popcorn, peanuts in their shells with some cracked or opened, radishes, gourds, peaches, kiwi fruit. Do not use M&M's or skittles, or candy in general, these do not have subtle color changes. Don't simplify or abstract, draw as realistically as you can. This is a lifelike color rendering. Be sure to mix and blend colors. Colors straight from the box don't have depth and don't look sophisticated enough. Shadows have color. Layer, layer, layer.**

12. 18 x 24 color rendering of machinery. Choose any drawing media. The goal is to carefully observe the geometric shapes and forms of machinery while capturing the textural surface and reflective nature of metal with its subtle color changes. This is a lifelike color study. Get as much detail as possible. Be sure to mix and blend colors.

iii. **3D Portfolio: choose and complete 2 of the following assignments.**

1. From a block of wood or plaster (at least 7-8 inches square), create an organic sculpture that is inviting to touch. Look at the work of Henry Moore, Barbara Hepworth or Isamu Noguchi.
2. Create a sculpture from found objects by transforming ordinary objects into new, representative subjects. Look at the work of Picasso, Julio Gonzales, Richard Chamberlain, and Robert Rauschenberg.
3. Change the scale and perception of an object by making it larger. Select a subject for your composition that is normally small (nail clipper, wrist watch, corkscrew, mechanical parts, bugs, etc.) and recreate it on a larger scale.
4. Create aesthetic objects from an abandoned one. Find interesting objects from a thrift store, antique store, garage, attic, flea market, auction, etc. Transform the object by covering it with textural material, pebbles, glass, feathers, yarn, rope, twine, screws, paper, photos, coins, marble, plastic army men, toys, etc. Do this by using glue (e6000, epoxy or tile cement). See the work of Mary Engel, Martin Puryear.
5. Discover the skeleton of a mythological creature. Select a theme based on a mythological creature or legendary beast. Use clay to create a skull, skeleton or anatomical fragment of the beast. Create a box to place the “evidence” in as a display box.
6. Create a three-dimensional expressive bust from clay or create a wire armature and apply paper mache. Be deliberate with the surface treatment, the gesture of the head, and overall form in order to be innovative and very expressive.
7. Use chopsticks, popsicle sticks, balsa wood, dowel rods, mat board, cardboard, or any combination of the above to create a sculpture which focuses on geometry and pattern.
8. Create an architectural model for a contemporary or futuristic building. Reference contemporary architects: Frank Gehry, Zaha Hadid.
9. Create a found wood relief sculpture. Use dissimilar shapes and sizes of wood to create a relief sculpture that demonstrates unity, balance and movement. Look at Louise Nevelson for ideas.
10. Installation of multiples. Create multiples, 5 - 10 or more, of an object using materials of your choice. Create a visually interesting series, and install these objects in an interesting location. Be purposeful, and take a high resolution, in focus digital image. Choose 3 or more locations to install for variety.
11. Explore fashion design and create a dress, or ensemble from newspaper or sheet music. Or use another atypical material, i.e. masking tape, plastic wrap.

- 12. PVC Pipe sculpture. Go the hardware store, buy PVC pipe and the necessary materials to clean and adhere them together. Create a linear sculpture or recreate an object, i.e. Motorcycle.**
- 13. Design and create a functional cardboard chair. Research cardboard chairs, and see what has been done.**
- 14. Use wire as line, and create a detailed still life of an interesting, visually intriguing found object.**
- 15. 100s or 1000s of things sculpture. Use small objects that come in 100s or 1000s (nails, screws, pins, toothpicks, etc) to create an interesting form that demonstrates a sense of rhythm and movement.**
- 16. Create a functional lamp from nontraditional materials. Go the hardware store and purchase a pre-wired lamp kit, then use toys, books, cast of found objects, cut out pieces form a plastic jug which has been riveted together, to create your sculptural lamp.**
- 17. Three to five transparent containers filled with some repeating object that creates a narrative. See Wendy Walgate.**
- 18. Create an assemblage of found objects mounted into or onto a larger object, i.e. high chair, wagon, basket, large glass vase, to create a narrative.**
- 19. Create multiples. Cast an object with plaster and then create multiples of it, then assemble them into a formal 3-D Design.**
- 20. Create a shrine or diorama box. See Joseph Cornell.**
- 21. Organic forms from clay which reference seeds, pods or legumes or botanicals. See Andy Rogers, Helen Otterson.**
- 22. Modular development: create 5 or 7 large forms which are constructed of 15 – 20 smaller pre-made forms. Then assemble them into a form 3-D design emphasizing color and or surface design.**
- 23. Metamorphosis. Create an organic form which evolves into another organic form. Or, an organic form which evolves into a geometric form.**
- 24. Clothing/hats constructed from wire, paper or tape.**
- 25. Figures/animals constructed from found materials or wood. See Deborah Butterfield.**
- 26. Figures/Animals constructed from metal. Consider learning how to weld or solder.**
- 27. Portrait head/bust made from clay or wire mesh, then covered with found objects, i.e. rope, wax, etc.**
- 28. Hand build ceramic vessels emphasizing inventive forms.**
- 29. Cups, bowls, vases, bottles thrown on the potter's wheel emphasizing inventive form.**
- 30. Earrings and pendants emphasizing mastery of technique and media.**

3. Art Supplies and Resources

- a. Binders: <http://www.bindersart.com/store-locations.html>
- b. Dick Blick: http://www.dickblick.com/stores/georgia/roswell_new/
- c. Kickwheel Pottery
- d. Davens Ceramic and Glass Center: www.davensceramiccenter.com
- e. Just For Fun
- f. Michael's
- g. Joann's
- h. Home Depot, Lowes, Ace Hardware
- i. Thrift Stores

4. Summer Classes / Workshop

- a. MICA, Maryland Institute College of Art, Pre-College Program: www.mica.edu/precollege
- b. SAIC, School of the Art Institute of Chicago, Early College Program: www.saic.edu/ecp
- c. SCAD, Savannah College of Art and Design: www.scad.edu/portfolio
 - i. www.scad.edu/summer
- d. KSU, Kennesaw State University, Summer Arts Clinic
 - i. <http://www.kennesaw.edu/arts/summerclinic/info.html>
- e. UGA, University of Georgia, Torrence Summer Art Intensive
 - i. <https://www.admissions.uga.edu/article/precollegiate-programs.html>
- f. Spruill Center for the Arts: www.spruillarts.org
- g. Callanwolde Art Center: <http://www.callanwolde.org/education/index.html>
- h. Cherry Lion Sculpture Studio: www.cherrylion.com
- i. JFF, Just For Fun (Jewelry workshops)
 - i. 5269 Buford Highway NE # 11, Doraville, GA 30340-1100, (770) 455-1871
- j. Good Dirt: www.gooddirt.net
- k. Davens Glass Center: www.davensceramiccenter.com/
- l. Mudfire: <http://www.mudfire.com/>