

Summer Assignment Advanced Placement Art 2d or Drawing

Breadth Section Assignments: Portfolio Contents

Please do not turn in artwork that lacks the advanced placement standard. If you are unsure of the quality expected by the College Board and advanced placement course, please research the College Board's website to find out the level that is required to complete and pass the course.

For your summer assignment choose four of the following assignments to complete upon arrival of the first day of class in September. The artworks should be finished works ready to hang.

1) Rubbings and Surface Manipulation

Think about the idea of an ancient garden and what it could possibly represent or symbolize other than just plants in the ground. Using different rubbing techniques, with unconventional materials, foster interesting markings to create depth. The final image must be in color on an originally black surface. Your goals in this work of art are to communicate your idea of what ancient gardens means to you and to manipulate a flat black surface into a different kind of material while creating depth. Size of this artwork is 16"X20."

2) Line Quality

The subject matter you will use to explore this concept is animals. The drawing challenge is to employ descriptive lines such as contour, cross-contour, and implied, blurred, etc...to create interesting and intentional textures built from the qualities of line. A wonderful artist that deals with the quality of line is Vincent Van Gogh. Study his drawings and paintings to understand in more depth the descriptive qualities line can achieve. Media for this drawing is graphite, and size is 8"x12." Draw from observation.

3) Reflection and Symmetry

The theme for this artwork will be: "Music and Art, the Independent Underground." Using the materials of your choice, explore how light and color work across reflective musical instruments. Research Robert Cottingham's work to get a sense of how to exercise the following technique: Mark your divisions of light using different contrasting shapes of colors and values to convey a sense of reflection. With this technique as your drawing problem, develop a CD cover design that emote the ambience of the underground scene compared to pop culture. This artwork should establish an interesting compositional symmetry. Size: match the exterior of a CD case. Ensure the whole CD case is considered in the design (front cover, side, and back; ***do NOT need to worry about the interior).

4) Using Text

Study and evaluate Shirin Neshat's photography and solutions to the concept "speechless." After critiquing Shirin's work, think of what truths in our culture and society need to be addressed that have not been addressed. Through artwork, express this truth using expressive line...first reinvent the English alphabet to create a specific voice noticeable in the way you reshape the letters, construct both open (lets space penetrate through such as an "A") and closed (mass-like, not letting space or light penetrate through; example would be a "T") shapes. Will your line be shaky, rough, bold, quick, etc... Do some visual research on expressionism and how lettering has been used in interesting way in the past before beginning this piece. Media is colored ink and size is 6"x8."

5) Contour

A contour drawing goes beyond the outline of an object; rather, it intrudes into and around the objects form to identify the object's true shape. A contour line can be extremely descriptive in the way it moves around the perimeter of folds, weight, etc... Think about what characteristics you can attach to a line: thick, thin, dark, light, fading, scratchy, and many others. Media used Conte Crayon and acrylic washes. Size: 16"x20." Draw from Observation!

6) Grattage

Grattage is the technique of scratching into a prepared surface. For this design, the theme or idea and subject matter is completely student choice. Media can be a range of materials such as scratchboard, gesso over another permanent material, built up oil pastel, etc... Be creative with how you prepare your surface to be scratched away, and the action marks used to do the actual scratching. The tools brought into play will be vital in the outcome of the desired textural quality of the final image. Advise: utilize uncommon/unconventional tools to scratch the prepared surface.

7) Modeling

Modeling is used by artists to express form through the gradual shift of values. To show form you must have a sense of light draping across an object depicting both shadows and highlights, and what better forms to work with than food. A necessity for the body to live, food has been portrayed in many different contexts by artists to serve other meanings aside from survival. Using the concept "art that glorifies food" build a drawing from a line contour study of true shape and composition to a finished drawing displaying a realistic sense of light and form. The technique of careful blending and burnishing of color using Prismacolor or Prang colored pencils will take precedence in the final presentation of the artwork.

8) Pastiche

Pastiche is the combination of several different styles in one artwork. Families come to mind when thinking about several different styles coming together to form a whole. Evaluate the family values that resonate through your family. The evaluation can extend to relatives outside your immediate family. Produce an artwork dealing with how a specific family value is viewed differently from the perspectives of your various family members. Assign a particular style (for example impressionism, dada, baroque, minimalism, cubism; etc...) of artwork to each individual family member. In one artwork merge the several different styles of art into one cohesive design communicating your specific family value. Mixed media. Size is student choice.

9) Abstraction

Do some visual research on a range of approaches to and definitions of abstract art. Explore a wide variety of time periods in art, and how the criteria of good artwork shifts through time. The subject of this artwork in which you will create is interior space. What other artists have developed themes using interior space? What are some of their themes? The technique involved is printmaking. Discover how printmaking techniques such as stamping, transferring, stenciling, reduction, pressing; etc...can be used in new and inventive way through experimentation. Use mono-printmaking or linoleum printmaking as your foundation for the design. Size must exceed 24"x36!" Think about the interesting 2D surface on which this work could be produced.

10) Transformation

The theme is transformation. What does transformation mean? Does the meaning have any specific personal or social significance to you? The media you use to communicate your idea dealing with the concept of transformation is student choice, but you must incorporate the visual notion of transforming design elements. Size is also student choice.

Other options:

1. Study interesting interior and exterior spaces. Generate a work of art that displays the concept of the “old” and the “new” using interior and/or exterior space as your subject matter. The drawing issues you must address are spatial systems (overlapping shapes, perspective, atmospheric perspective, and placement in the picture plane). Media: dry drawing media.
2. Develop an image from observation with an emphasis on one of the following drawing issues: foreshortening, gesture, or mark-making. The subject and concept of the artwork are student choice.
3. **COMPOSING WITH A CONCENTRIC GRID= DESCRIPTION:** On no more than a 16"X20" format make a series of concentric circles (up to four).(Concentric circles share the same central point from which the outside edges of the circles are scribed.) Select a single but complex object as the subject of your composition. Use a large scale for drawing in the space outside the larger circle; making the image large enough to spill beyond the large circle space. Draw more of the object's image in the next circle area, reducing the scale of the drawing; but being sure that some parts of the image fall into all parts of that circle. Do not spill over into the inside circles. Shift the orientation of the object so that it does not line up with the previous drawing. Continue applying the same principals to each of the remaining circle areas, making sure that the scale is adjusted for the space. Remove or eliminate any scribed lines which originally defined the edges of the circles. Allow the differences in value and texture etc. to define the edges.