

# Summer Assignments for AP Studio Art Painting&Drawing

Welcome to AP!

This will be a year of growth for you as an artist, and my hope is that you will be challenged and inspired by your own work and that of your peers, and really discover your potential and your voice over the next several months.

Take time reading through this packet, and spend this summer preparing for the task ahead.

## THE GOAL:

This course will help you complete your College Board Studio Portfolio, submitting 24 high quality works of art for review.

12 works for Breadth and 12 for Concentration.

This means that you will need to have created more than 24 so that we can select the very best for your portfolio.

The goal is to have this entire portfolio completed for submission in the spring, however, summer is a vital time to begin creating and sifting through previous works that can be used as part of your 24 works. You will need to have “back up” pieces just in case some of the work you completed is not up to par so the more high quality work you produce over the summer, the better off you will be.

## ESSENTIALS:

Summer assignments are vital in alleviating the pressure during the school year of producing the many quality pieces needed for a successful portfolio. Each artwork should take approximately 10 hours, be drawn or painted on a quality surface (no lined notebook paper or in your sketchbook!), display forethought, good composition, exceptional craftsmanship, have mature subject matter (avoid overused symbols), be no smaller than 9" x 12" and no larger than 18" x 24" (use standard-sized paper/canvas—much easier to photograph well).

Review the Elements of Art and the Principles of Design, in depth. This will help you develop solid compositions. Taking into consideration the relationship between background and foreground, as well as the use of positive and negative space, making sure areas are equally interesting within your composition. These links are helpful to review:

Elements/Principles: <http://www.projectarticulate.org/principles.php>

Improving Compositions:

- <http://emptyeasel.com/2006/11/24/9-steps-to-creating-better-compositions/>
- <https://www.thoughtco.com/top-painting-tips-for-strong-compositions-2578902>
- <http://www.atdesignonline.com/education/Common/Composti.pdf>
- <https://designschool.canva.com/blog/visual-design-composition/>

Pace yourself - work consistently. Don't wait!

YOU MUST:

1. **Draw directly from life!** Draw directly from life instead of using reference photos, whenever possible. If you must use a photo, you have to take your own or use a photo from the public domain. Attach the photo to the back of the work. The AP Readers (Judges), as well as art schools love to see a drawing made from life.
2. **Use quality materials.** Use quality materials Use quality materials for your art. Good materials make it easier to create good work. Use at least 80 lb white drawing paper and stretched canvases for painting.
3. **Use standard sizes.** Use standard sizes Use standard sizes. Stay within the 18" x 24" size, so that these pieces could be used for the quality section of your portfolio.
4. **Use a sketchbook.** Your sketchbook should be a visual reflection of everything you think about. Use it to plan your artwork. Make several thumbnails, jot down notes, glue in reference images, and do color studies when needed. Be authentic. It's yours for research and process. Don't show it to others unless you think they'll understand what you're trying to do/work on.
5. **Use a variety of media.** Use a variety of media, even combining them for mixed media. Experiment with their combination in your sketchbook. It's your artwork, down to the choice of paper, the type of pencil, etc. When you find a combination of materials that work for you, use them for your artwork.
6. **Use a complete range of values.** Use a complete range of values. All drawings must be complete with full values – no exceptions!
7. **Apply the elements and principles of design.** Apply the elements and principles of design to all of your artwork of your artwork– if you don't know them, you better learn them and demonstrate your understanding of them in your summer assignments and sketchbook work!

**8. Visit the AP Central website to see what's expected.** Take a look at sample portfolios and familiarize yourself with all requirements. Register for a free account, too.

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

**9. YOU MUST NOT SIGN YOUR NAME TO THE FRONT OF YOUR WORK DO NOT SIGN YOUR NAME TO THE FRONT OF YOUR WORK 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.

There are 4 assignment categories for your SUMMER ASSIGNMENT: Projects, Planning, Possible Concentrations, and Pictures for reference. Completing more pieces than required will only put you that much further when school starts.

**All Summer Work:**

**A - Breadth Work:** At least 4 summer assignment drawings/paintings that can be considered as part of your BREADTH (The more you have the better...) We will review and critique your work when we return to school.

**B - Planning:** 1 sketchbook with a minimum of 20 pages of research/reference drawings

**C - Concentration Ideas:** At least three thumbnail sketches of possible concentration themes, and a list of 12 possible explorations of each theme.

**D - Reference Images:** At least 36 photos taken (digital or film) that can be used as reference for your work.

**Overall Instructions:** Your summer assignment (A, B, C, D) will be due at the end of the first full week of school. If you do not do this work, you will not pass the first quarter. You will also be downgraded from AP Drawing&Painting to Advanced. This work will be used to fill out your portfolio so all AP Studio students MUST complete the assignments. Please keep in mind that although drawing does involve design, the emphasis in this studio is on drawing and painting—the formal elements and principles, concept/idea, craftsmanship, and the creation of a visually successful design will all be components of every grade.

As you approach the requirements for this course, you will be expected to use a variety of concepts and approaches to demonstrate your ideas and abilities. Versatility of techniques is also emphasized as you develop ideation and solutions to your problems.

**A – Breadth Work: Choose 4 of the following**

\*Do a self-portrait, or several different ones, that express a specific mood/emotion – e.g., anger/rage, melancholy/loneliness, happiness/joy, etc. Manipulate light and color to enhance the psychological atmosphere. Incorporate expressive, gestural lines that reinforce the expression of the mood. Also, consider the development of the environment/setting.

\*Do some exploration with mixed media. Do a piece (portrait, self-portrait, landscape, or still life) in which you use at least three different media – i.e., a wet medium, a dry medium and some collage element.

\*Do a portrait, self-portrait, still life, or landscape using either a complementary, analogous, or split-complementary color scheme (you may use black and white as well as shades and tints of the chosen hues).

\*Do a drawing/painting of an unusual interior – for instance, looking inside a closet, cabinet, inside your car... use your imagination!

\*Do a drawing/painting of an extreme close-up of some type of food. Consider different angles/cropping.

\*Place three eggs on a towel or cloth, to create an interesting composition and draw it in pencil. Pay attention to the smoothness of the eggs against the rough quality of the material. Concentrate on the forms of the eggs and use strong values. Use graphite or charcoal.

\*Do a detailed drawing of a mechanical object or tool in pencil or colored pencil. Some ideas include bicycle, hammer, screwdriver, scissors, saw, etc. Crop it down using a view-finder so that part of it will go off the paper. Use graphite or colored pencil, or both together.

\*Select a song that you like that has interesting lyrics that you feel like you could interpret visually. Look through magazines for images. Cut carefully and play with your arrangement before final gluing.

\*A close-up drawing of a bicycle/tricycle from an unusual angle. Don't just draw the bicycle from the side!

\*Buildings in a landscape: Do a drawing on location. Look for a building or spot in your neighborhood that is part of your neighborhood's identity. It could be a fire house, restaurant park, church or any other building or place that you would miss seeing if it were torn down.

\*Expressive landscape: locate a landscape near your home or use a photograph that you have taken of a landscape. Or, you can also use multiple sketches or photos of different landscapes to create a unique one. It is best to work from an actual subject, so draw outdoors while looking at the actual landscape. Use expressive color to draw.

\*Create a self-portrait, using your reflection in an unusual surface, something other than a normal mirror. This could be a metal appliance (toaster, blender), a computer monitor, a broken or warped mirror, a car's rear view mirror, or tinted windows.

\*Café drawing (or any other local hangout): go to a place where you can sit and sketch for a long period of time. Capture the essence of this place (local eatery/café, bookstore, mall, etc.) by drawing the people and places you see.

\*Action portrait: have a friend or family member pose for you doing some sort of movement (jump roping, walking, riding a bike, walking down stairs, etc.). Capture the entire sequence of their action in one piece of artwork. How will you portray movement in your work? Look at "Nude Descending a Staircase" by Dada artists Marcel Duchamp, as well as the work of Futurist artists Giacomo Balla or F.T. Marinetti. Check out the photographic motion studies by Muybridge.

\*Find an old pair of shoes- yours or someone in your family. Draw them in an interesting composition... try to arrange them uniquely. Possibly allow some space to draw a "created character" (not a cartoon character) of your imagination. You can base your character off a friend or someone you know. Try to create a character that would have worn the shoes. What kind of information or visual story could you tell about your character? Don't be afraid to step outside the box and try something different. Use two or more art media of your choice.

\*Draw a person's head and face using exaggeration to communicate emotion. First use a pencil to make a general drawing. Note the shapes and planes of the face and how they fit together. Then continue over the drawing with a darker media. Utilize strong contrast to greatly exaggerate the areas you want to emphasize. Work from a live model, not a photograph. Use yourself, looking in the mirror, if you don't have a friend or family member you can use.

\*Research the work of Carrie Moyer. Create a drawing/painting/digital work incorporating similar elements of art, inspired by her work. Consider the sophisticated balance between positive and negative space. Make it your own.

\*Research the work of Dana Schutz. Create a drawing/painting/digital work incorporating similar elements of art, inspired by her work. Consider the sophisticated use of texture, movement, and color. Make it your own.

\*Research the work of Milton Avery. Create a drawing/painting/digital work incorporating similar elements of art, inspired by his work. Consider the sophisticated balance between positive and negative space. Make it your own.

\*Research the work of Arturo Herrera. Create a drawing/painting/digital work incorporating similar elements of art, inspired by his work. Consider the sophisticated balance of positive and negative space. Make it your own.

\*Do a drawing/painting of your hands arranged in a variety of poses. You must carefully plan your composition in order for the separate units to work together visually.

\*Do a drawing/painting of a metallic object such as a motorcycle, spoons, etc. All reflections must be done. Crop the still-life to produce a sense of dynamic movement and focal point.

\*Draw a collection of glass bottles. Create an interesting composition, balancing both positive and negative space in an interesting way.

\*Do a portrait, self-portrait, landscape, or still-life in the style of another artist in which formal aspects of design and technique are emphasized—i.e. Monet/Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/Surrealism, Van Gogh/Postimpressionism, etc. You may have to do a bit of research to understand the stylistic tendencies of these artists/movements.

\*Do a portrait, self-portrait, landscape, or still-life in the style of a contemporary artist (Working artist within the last 20 years) in which formal aspects of design and technique are emphasized. I.e. Kerry James Marshall, R.H. Quaytman, *Zhang Chun Hong*, **Howardena Pindell**, Charles Yuen, Vik Muniz, Lucia Fainzilber, Raul Recio, Carlos Quintana... find your own. (No cartoon or Manga artists)

-----Each of the summer assignment pieces needs to be no smaller than 9" x 12" and no larger than 18" x 24" —nothing larger, nothing smaller. You may choose the type of surface to work on—paper, cardboard, canvas board, plywood, mat board, etc.

**FOR ALL SUMMER ASSIGNMENTS:**

**RESEARCH, RESEARCH, RESEARCH!!!**

You are not creating art in a vacuum—all artists are making work amongst contemporaries. Get inspired!

AGAIN, LOOK AT AP PORTFOLIOS. Your work needs to be high quality. You need to know what is expected of you. Research what the College Board accepts as a successful AP 2D portfolio. <http://studioartportfolios.collegeboard.org/>  
GET OUT:

Try visiting as many galleries and museums as you possibly can over the summer and throughout the year. This link is a list of many that are in the SoCal area and the days they are free. Take advantage! They don't even have to be art museums to provide inspiration. <http://www.socalmuseums.org/free/>

Online Galleries representing artists you might like:

<http://www.petzel.com/exhibitions/>

<http://www.blumandpoe.com/artists>

<http://www.miandn.com/artists>

<http://www.gladstonegallery.com/artists>

<https://newamericanpaintings.com/artists>

<http://sikkemajenkinsco.com/index.php?v=artists>

<http://whitney.org/Exhibitions/2017Biennial#anchor-artists> (super important NY juried art show representing the latest, most contemporary work)

<http://www.labiennale.org/en/Home.html>

### **B** – Sketchbook Planning: Summer Sketchbook Instructions

The sketchbook you received should be your “new best friend” this summer. You need to carry it with you everyday, everywhere! Open it up first thing in the morning and last thing at night and many times in between. Draw in it, write in it, scribble in it, paint in it, glue things into it, cut the pages, tear the pages, change the way it looks to

make it look like your own book. At the end of the summer it should reflect YOU and your experiences throughout the summer. Work in your sketchbook is an ongoing process that will help you make informed and critical decisions about the progress of your work. Your sketchbook is the perfect place to try a variety of concepts and techniques as you develop your own voice and style.

#### *RULES for working in your sketchbook*

1. DO NOT make “perfect” drawings. Make imperfect drawings; make mistakes; make false starts.

2. ALWAYS FILL the page you are working on. Go off the edges whenever possible. Do not make dinky little drawings in the center of the page. Make every square inch count for something.

3. Do not start something and abandon it. Go back later, change it, and make it into something else. Being able to rescue bad beginnings is the sign of a truly creative mind.

4. Always finish what you start no matter how much you don't like it.

5. Fill at least half your sketchbook before school begins.

6. Put the date on every page you finish.

7. Draw from life. The use of published photographs or the work of other artists for duplication is plagiarism. Draw from observation, things you see in the world. Learn to translate the dynamic three-dimensional world into a two-dimensional world. If you are going to use a photograph, please tape/paper clip a copy of it to the page.

8. By the time school starts, your sketchbook should be twice as thick as it was when you got it.

9. NO CUTE, PRETTY, PRECIOUS, ADORABLE images. This is a college-level art class level art class, not a recreation program to make pretty pictures to hang in your house. Expect your ideas about what makes good art to be challenged.

10. Don't be boring with your work.

11. Avoid showing your work to others unless you know they are going to understand what you are trying to do in your sketchbook. You don't need negative feedback when you are trying out new ideas or experimenting. This is a place for risk taking.

### **Ideas for you sketchbook**

In addition to using your sketch to plan your projects, you must complete 20 sketches. Sketchbooks should display forethought, good composition, exceptional craftsmanship, have mature subject matter (avoid trite, overused symbols). These sketchbook assignments should be finished drawings. Sometimes breadth pieces come from sketchbook ideas. Choose from this list or create your own ideas for your 20 sketches (you can do more!)



- Pile of pillows • Fabric with pattern • Look up words you do not know and illustrate them • Insects • Draw on top of an old drawing • Man vs. Nature • Close up of an object making it abstract • 5 drawings on top of each other • Transformation • Jim Dine: tools • Negative space only • Only objects I found at Location • Non objective • Oops, wrong color • Contradiction • Outside vs. inside • Plugged in • Extreme light source • Refuge • Extreme perspective • Chinese proverb • Social statement • A tiny image repeated several times • Café • Park • View from a car mirror • What was for dinner • Laundry day • Glass bottles • Shoes • Create a texture surface and draw on it • Sink with dishes in it and soapy water • Yourself in 15 years • Abstract drawing of a building • Opposites • Conflict of interest • Layer it on • Anatomy • Morphs • The senses • Fill a plastic bag with objects and draw • Metallic objects • Autumn forest floor • Threads/yarn/ribbon a word and visual description • the inner workings of a machine • a collection of some sort • a visual representation of an obsession • a light in a dark room • anatomy • 5 views of the same object • coffee shop people (sketch people while you observe them) • quick gesture drawings of your current surroundings

Check out Pinterest for some other inspiration as well!

### **C** – Concentration Ideas:

As part of your SUMMER ASSIGNMENT, **you will choose a concentration** (don't worry-you'll have some time to change your mind at the beginning of the school year)

----- To help you narrow down your ideas, **you will create 3 thumbnails** that each address the concept for the concentration you have chosen. This is to help you develop a clear idea for what will be the most in depth part of your portfolio. You must include a thorough description of your concept for each and describe your technique and use of color and chosen media as well.

----- Each thumbnail will also have a list of **12 ideas for the works needed for your portfolio**. These lists do not need to be finalized, but more of a brainstorm of possibilities for the work representing your concepts of concentration.

What is a concentration? It is a body of related works that:

- \*Develop a coherent plan of actions or investigations
- \*Are unified by an underlying idea that has visual and/ or conceptual coherence
- \*Are based on your individual interest in a particular visual idea
- \*Are focused on a process of investigation, growth, and discovery
- \*Show the development appropriate for your subject

#### **A concentration is NOT:**

- \*A collection of works with different intents
- \*A body of work that simply investigates a medium, without a strong visual idea
- \*A project that takes a long time to complete
- \*A collection of works derived solely from other people's published photographs

### **Examples of a Concentration:**

\*A mother's illness investigated in a variety of graphic forms including the use of actual x-rays combined into other imagery as well as prints and pages of a visual journal.

\*A series of interiors simplified to contour lines that served as the basis for a process of investigation of other elements, most predominately color and space (the assertion and negation of space).

\*A series of works done in graphite, colored pencil, and Adobe PhotoShop illustrating aspects of the subject

"Roller Coaster." The investigation increasingly moved away from illustrative renderings to bold, graphic symbols.

\*An illustrated story, "A Boy and A Frog."

\*A photographic and illustrative investigation into the subject "My Little Brother." The student produced a number of photographs that were strong in composition as well as technical (processing) ability. He furthered his investigation into the specific subject by producing a series of illustrations showing his brother engaged in various pursuits.

\*A series of mixed media pieces based on childhood memories using collaged and layered imagery that incorporated text

\*A series of illustrations based on the "Seven Deadly Sins."

\*A series of work based on the life of the graffiti artist.

\*A digital self-portrait series that incorporate digital photos with text.

\*A digital series that juxtaposed incongruent imagery—based on Surrealism and the work of photographer Jerry Ulseman.

**The concentration section of the AP portfolio is often the most difficult section to develop. Students are required to produce 12 artworks for this section of the portfolio to fully develop their concept.** Personal interest in the chosen topic will help you find the intrinsic motivation necessary to complete this section.

Consider these essential questions:

- What makes good art good?
- What is art, anyway?
- What makes a strong portfolio, and how do I build one?
- What kinds of ideas and questions inspire artists?
- What kinds of ideas and questions inspire me?
- What are more of the options available to me as an artist?
- How can I advance my technical, design, idea-generation, and expressive skills to be best prepared for a future as an artist?
- What makes a successful art exhibition, and how do I create an exhibit of my best work?

**D – REFERENCE IMAGES:**

Take a minimum of 36 photos to gain inspiration and visual models for your work. You must include 6 photos of landscapes, 6 of objects and/or details of objects, 12 photos of friends/family, 12 of your choice. These images can be digital or film and must be available on a digital device or printed out and placed in your sketchbook for reference.

IF ANY PART OF YOUR SUMMER ASSIGNMENT IS INCOMPLETE, MISSING, OR DOES NOT SUBSCRIBE TO THE HIS RULES OF ACADEMIC HONESTY, you will not be enrolled in AP 2D by week 2 on the school year and will be moved to Advanced.

- A -4 summer assignment drawings/paintings for Breadth**
- B -1 Sketchbook with a minimum of 20 pages of research/drawings**
- C -3 Concentration thumbnails & lists of 12 possible explorations**
- D -36 Reference photos, must be personal and original**

If you have any questions or concerns, feel free to email me over the summer at [erikaperales@iusd.org](mailto:erikaperales@iusd.org). Reply time will be within the week.

Good luck, and looking forward to working with you soon!

Mrs. Perales