

A. P. Portfolio

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Course Description

The AP[®] Studio Art Portfolio course is designed for students who are seriously interested in the practical experience of art and wish to develop mastery in the concept, composition, and execution of their ideas. [C2] AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. It is important to note that there are a total of 24 pieces required for submission for AP evaluation/credit. Students will create 24 finished works (12 for the breadth section and 12 for the concentration section) for their portfolio. From the 24 total pieces the student will create, we will select five pieces for the quality section of their portfolio.

In building the portfolio, students experience a variety of concepts, techniques and approaches designed to help them demonstrate their abilities as well as their versatility with techniques, problem solving, and ideation. Students also develop a body of work for the Concentration section of the portfolio that investigates an idea of personal interest to them. [C3]

The goals of the AP Studio Art course are:

- To encourage creative as well as systematic investigation of formal and conceptual issues in the Quality, Concentration, and Breadth sections of the portfolio. [C1]
- To emphasize making art as an on-going process that involves the student in informed and critical decision making to develop ideation. [C5]
- To develop technical versatility and skills while using the visual elements and principles in compositional forms. [C4]
- To encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

The AP Studio Art course addresses three major concerns that are a constant in the teaching of art: (1) a sense of quality in a student's work; (2) the student's concentration on a particular visual interest or problem; and (3) the student's need for breadth of experience in formal, technical, and expressive means of the student's art. AP work should reflect these three areas of concern: quality, concentration, and breadth. [C1]

AP Studio Art: Drawing and 2-D Design Portfolios require students to produce a minimum of 24 works of art that reflect issues related to Drawing or 2-D design. (These works may include traditional as well as experimental approaches to 2-D design and drawing.) Drawing, painting, printmaking, mixed media, and collage are all appropriate means for expressing design principles.

In the Breadth section, students will experience a variety of concepts and approaches to demonstrate their abilities and versatility with techniques, ideation, and problem solving. [C4]

In the Concentration section, students develop a body of work that is derived from a planned investigation of an idea that is of personal interest to them. Ideation may be developed in any media or process. [C3] Students will use informed decision-making and problem-solving skills in an ongoing process to develop and select the 12 pieces of work for their concentration. [C5]

Note: The use of photographs, published images, and/or other artists' works, requires the student to move beyond duplication and make the work their own in order to avoid plagiarism and uphold artistic integrity. For example, drawings should be done from observation. If a photograph is used as a reference it needs to be significantly altered and they may only use parts of the photograph as a reference. Working from a photograph whether your own or someone else's tends to result in a flattened image that is very "stiff". Duplication of someone else's work is strictly prohibited and results in a loss of credit for that assignment. [C10]

SUMMER STUDY:

You will need to have 4 pieces completed by the beginning of school.

2-D and Drawing Assignments

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

Pieces should be between **9x12" and 18" x 24"** 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 two weeks of class, so be prepared.

1. **A “Scape” work:** Find a place around your house or around the Detroit Metro 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/>

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 was 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 puddyf01@wsdmi.org.

*Above all no matter what portfolio you choose you must understand copyright laws – you may not under any circumstance copy any image out of a book or off the internet – everything you complete for this class must be your idea.

2ND SEMESTER – CONCENTRATION

Research artists as you start to think of your concentration. You should find at least two artists whose work inspires you. **Collect 4 images for each.**

Students are encouraged to formulate ideas for their Concentrations and, where allowable, to start working on those ideas this summer. The work will be due in your journals on 9/04 (first class meeting of the week for your particular class). The following are examples of concentrations that would be feasible for the 2D Portfolio:

- 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 Paintings based on Elements & Principles of Design, i.e. Line, Color, Texture, Value, Balance, Rhythm, Emphasis, etc
- A series of works done in graphite, colored pencil, and other drawing media illustrating aspects of the subject “Roller Coaster.” The investigation increasingly moved away from illustrative renderings to bold, graphic symbols.
- A series of works done in 2D and low relief as a response to slide discussion on the work of Jim Dine. The student investigated a tool (hammer) in a body of work done in a variety of media, with a variety of techniques as well as processes. Investigation combined interest in imagery developed from direct observation as well as engaged in issues of formal design.
- A series of works based on the subject “Skateboards.” The student began painting random pictures of (cartoonish) characters on broken/discarded skateboards—the student pursued the idea, but to paint images that were more relevant to the idea of “skateboard” or his experiences as a skateboarder.
- A series of works from a student’s visual journal. Sophisticated in terms of development, the book included text, personal photographs, collage items—ticket stubs, product labels, fortunes (fortune cookies), netting, bubble wrap. Student enhanced the compositions with intimate illustrations, many figurative and/or based on human anatomy.
- A series of black-and-white photos that showed strong evidence of investigation into a number of design elements and principles. Examples included works showing repeating shapes/patterns, geometric division of space, and balance. (This could also be done with drawing media).
- A series of drawings related by subject—such as portraits, self-portraits, landscapes, architectural details, a family history.
- 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.
- An investigation into the subject “My Little Brother.” Produce a number of pieces that are strong in composition as well as technical ability. Further the investigation into the specific subject by producing a series of illustrations showing your brother engaged in various pursuits
- A series of invitations, program covers, and poster designs created with Adobe Illustrator, Photoshop or InDesign