

Rob Patterson  
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AP Studio Art  
2016 Summer Assignment  
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# AP STUDIO ART 2-D & Drawing: 2016 SUMMER ASSIGNMENT

PART #1: Visual Journal

\*counts 50 points as a Studio Project grade

## AP STUDIO ART 2-D & DRAWING

### Visual Journal:

If you haven't already, purchase a sketchbook or use a recycled book.

I personally recommend the Visual Journal Strathmore Series in either "Bristol Vellum or Mixed Media". Keep in mind that the "Mixed Media" paper has the thickest paper and therefore has fewer sheets.

Your Visual Journal should be your new best friend this summer. You need to carry it with you every day, everywhere! Draw in it, write in it, scribble it, paint in it, glue things into it, cut the pages, change the way the visual journal 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 visual journal is an ongoing process that will help you make informed and critical decisions about the progress of your work. **Your visual journal 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 visual journal:

1. DO NOT make "perfect" drawings. Make imperfect drawings; make mistakes; make false starts. Let your hand follow your feelings, not what your brain is telling you to do.
2. ALWAYS FILL the page you are working on. Go off the edges whenever possible. (OPEN COMPOSITIONS) Do not make 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 truly creative mind.
4. Always finish what you start no matter how much you don't like it.
5. Fill at least half your visual journal before the beginning class!
6. **DO NOT DRAW FROM PHOTOGRAPHS, magazines, etc. The use of published photographs or the work of other artists for duplication is plagiarism.** Draw from observation, things you see in the world.
7. NO CUTE, PRETTY, PRECIOUS, ADORABLE, TRITE images. This is a college-level art class, not a recreation program to make pretty pictures to hang in your house. Expect your ideas about what makes art good to be challenged.
8. Don't be boring with your work. Challenge us!
9. Avoid showing your work to others unless you know they are going to understand what you are trying to do in your visual journal. You don't need negative feedback when you are trying out new ideas or experimenting. This is a place for risk-taking. Don't invite criticism unless you are confident that it won't derail your free spirit.

### **Ways to work in your visual journal (these are suggestions):**

- Draw, draw, draw, paint, paint, paint, collage, draw, draw, paint, collage, etc.
- Use pencils, pens, crayons, sticks, charcoal, burnt matches, pastel, watercolor, acrylic, fingers, pine straw, fingers, basically anything that will make a mark. You have the power to make a mark.
- Draw what you SEE in the world. No drawings from published images (plagiarism) or personal photographs. You need to learn to draw without the crutch of someone else's composition or flattening of space.
- Use gesture, line, and value in your drawings. Try to create a sense of light and depth in your images.
- Use the principles of perspective to show depth in a drawing.
- Glue stuff into your sketchbook, i.e., ticket stubs, gum wrappers, tin foil, lace, lists, receipts, sand, leaves, twigs, pebbles, shells, earrings, shoelaces, whatever. Make a collage with stuff. Add these things to pages that you started but don't like. Let your imagination go wild.
- Express yourself! Work to develop mastery in concept, composition, and execution of your ideas.
- Make decisions about what you do based on how things look. Go for the tough look, not the easy solution. Do not be trite; say something important about the world we live in.
- Take a news story and interpret it visually, use abstraction to express an idea.
- Play around with geometrics and organic forms, interlocking and overlapping to create an interesting composition. Use color to finish the work.
- Create a self-portrait using distortion, or Cubism, or Impressionism, or Minimalism, or Pop.
- Create a drawing of the interior of your room.
- Draw an object in daylight and then again at night by artificial light.
- Fill 2 pages with a collage of images and words that appeal to you. You must add at least 2 hand drawn images that overlap.
- Sketch 5 design motifs that you like. They can be from company logos, repeating patterns, etc...
- Come up with a new design or improvement to an object that currently exists. Think of something that you might use every day. How can you improve it?
- Illustrate a dream that you have had.
- Make a detailed drawing of your eye.
- Make at least 100 gesture drawings from observation of the figure.
- Make at least 25 contour drawings from observation of anything around you. (The open bag of candy you are eating, etc.) Remember to use the whole page! Fill the space behind the objects you draw. Make it count for something.
- Make a simple contour drawing of an arrangement of objects. Repeat the drawing four times. Explore different color schemes in each of the four drawings. Write about how the color changes the feeling in each image.
- Write about your work. Write about what you like about a drawing, what you don't like about it. Write about your hopes for your artwork. Write about why you like to make art.
- Write about how your artwork could impact another's thinking or feeling. Write about what you want to say with your artwork, and what it means to you in a larger sense.
- Lastly, this experience should be for your growth as an art student, as a person who values art as a means of expression. Keep it for yourself so that you will feel free to work without judgment. Remember this is an ongoing process that uses informed and critical decision making to develop ideas.
- Bring the book to the second day of class. You will have an opportunity to select the pages you want to share. We will use your experience as an introduction to some of the thinking that you will be engaged in during the AP Studio Art course.

### **PART #2: Artist Research**

\*counts 50 points as a Studio Project grade

- Title a page in your sketchbook/visual journal, RESEARCH. Next, research three artists (painters, printmakers, mixed media artists) whose work really interests you; investigate their work in books, on the Internet, or in person (this may also be done through a museum/gallery/studio visit): Describe the issues that they explore in their artwork in your sketchbook and document them with drawings and pasted-in

photographs. You may choose any 2D artists who interest you, and a list of possible names and categories are provided below for your convenience:

- Pablo Picasso, Roy Lichtenstein, Edward Degas, Robert Indiana, Ed Ruscha, David Bates, Ida Applebroog, Alice Neil, Elizabeth Murray, Elizabeth Peyton, David Park, Fairfield Porter, Barbara Krueger, Banksy, Andy Warhol, Julian Beever, Edward Degas, Helen Frankenthaler, Francis Bacon, M C Escher.
- Possible categories:
  - Portrait, landscape, fine art, contemporary, historical

### PART #3: Studio Project

\*counts 100 points as a Studio Project grade

The following pages have a vast selection of summer assignments for you to choose from. As an AP studio artist, you are expected to submit quality artwork that can be comparable to artwork produced at the college level. Your summer assignment is vital to the development of your AP Portfolio. It will add to the required AP sections: Quality, Concentration, & Breadth. In some cases, it will be a realization process for you to understand yourself better as an artist. You are expected to create 1 high quality, well- thought out piece of completed artwork throughout the summer, the measurements should be approximately 18 x 24 inches. (If you go over 18" x 24" it will not be able to go into the quality section of your portfolio.) Keep a sketchbook/visual journal to document the progress and concepts behind your artwork. **IF YOU CAN CREATE MORE STUDIO PROJECTS FROM THIS LIST BELOW, THEN DO SO, YOU WILL ONLY BE HELPING YOURSELF COMPLETE YOUR AP PORTFOLIO!**

**CHOOSE any ONE (1) of the ASSIGNMENTS from below, from any category.**

**ONE (1) STUDIO PROJECT is to be completed by the 1st day of school.**

STILL LIFE -

A. **TOOLS & HARDWARE.** 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. **MEDIA SUGGESTION:** Use white paper with permanent marker (scribble line, stippling, or cross hatching) or white paper with charcoal.

B. **LIQUID AS DESIGN.** 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. **MEDIA SUGGESTION:** Use dark color paper with any color media.

C. **H2O.** Draw an object submerged in water. You can submerge it in a clear container and view from the side, view it from above, or have the object half in and half out of the water to observe the distortion.

D. **SHOES.** Do a color rendering of a still-life arrangement consisting of your family member's shoes—try to convey some "sense" of each of your individual family member's distinct personalities in your piece.

E. **SHINY, with emphasis on REFLECTION.** 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. **MEDIA SUGGESTION:** Use grey and/or white paper with black and white medium.

F. **BOTTLE & CONTAINERS, with emphasis on Value.** Group several different sizes and heights of bottles and containers on a shelf or counter top. 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 to the whitest white. **MEDIA SUGGESTION:** Any medium creating a monochromatic color scheme.

G. DRAWING OF VEGETATION/FRUIT/VEGETABLES. 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. MEDIA SUGGESTION: Use colored chalk pastels or colored pencils. Colored paper may enable a greater amount of success. Or use acrylic paint and canvas or paper with gesso.

PORTRAITURE - Below are ideas that can be used alone or combined \*think outside the box!

- A. Self-portrait with at least 5 distinct changes in expression.
- B. Draw the person using an arrangement of drawings on one page that range from the whole body to blow-ups of small details.
- C. Draw from unusual angles, so that significant changes in form take place due to foreshortening.
- D. Experiment with Lighting: hold a flashlight to create dramatic shading- great contrasts in light or dark.
- E. Integrate a particular person's face into a pattern or design.
- F. 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.
- G. 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.
- H. Draw a portrait with hands involved: brushing hair, reading a book, sitting on a chair backwards with the hands in front.
- I. Use the portrait to make a comment on society by including appropriate background or other figures.
- J. Portrait emerging from robes or wrapping.

OTHER –

A. BICYCLE/TRICYCLE. A close up of a bicycle/tricycle from an unusual angle with strong light/shadow. Do NOT draw the bicycle from the side view.

B. EXPRESSIVE LANDSCAPE or CITYSCAPE – this can be near your home, a place you visit on vacation or one you find on a drive.

C. INTERIOR. Draw the inside of something odd: a drawer, your car, refrigerator, cupboard, closet, lamp, etc...

**A NOTE FROM MR. PATTERSON:** Suggestions: Set a goal of having artwork done by a certain date, mid-summer and then make a second goal at the end of the summer. If you do not do this, you may find yourself at the end of summer and scrambling to create “something” to hand in when school starts. Not the best way to start an AP portfolio. So some self-discipline is a big, big help!

Buddy up with another student taking AP Art and encourage/nag each other. It really does help. It's too easy to get busy with other things and put off making ART!

Periodically search online for art being made by artists in the media or subject you are working in. I often look at work by contemporary artists – it can give me ideas or help to motivate me to work on my latest piece.

AP ART PORTFOLIOS: Breadth, Concentration, Quality, Commentaries and scores can be found under the AP College Board Website.

Award Winning Scholastic Art: <http://www.artandwriting.org/Galleries>

DO NOT HESITATE TO CONTACT ME.

Thank You,

Rob Patterson