**Venice High School Instructor Bruder-Werner**

**AP Studio Art 2-D Design Course & Drawing Summer Homework Assignments- Worth a total of 100%**

**Assignment descriptions:** *(Welcome, your AP portfolio begins now!)*

Instructions: Your summer homework assignment has four parts; complete all parts and be prepared to submit them on the first day of class in August as well as participate in an oral critique about these experiences.

1. **Research artists. In order to create proposed designs for your portfolio you will read about and look into visual artists whose work you identify with.**

**2. Work in a personal sketchbook/visual journal/altered book** *(look online at altered book examples).*

**3. Complete five or more 18” X 24” drawings based on the ideas listed below.**

**4. Visit the AP College Board website to look at other AP studio art portfolios and write a reflection about your observations. Follow this link** [**http://apcentral.collegeboard.com**](http://apcentral.collegeboard.com/) **and go to the AP Studio Art: 2-D Design Course Home Page.**

**Materials:** sketchbook *(size your choice),* 18X24 sketchpad of drawing paper, charcoal – vine, charcoal- compressed, stump, assorted erasers, spray fixative or hairspray or other drawing media to include pastels, colored pencils or pen and Ink. Optional (charcoal pencils, white charcoal).

1. **Research artists online or by visiting an art museum, gallery or personal artist’s studios (check with the Venice & Sarasota art centers to find some nearby.**

Title a page in your sketchbook, **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 is 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, Kehinde Wiley, Vik Munez.

**2. Work in a personal sketchbook/visual journal/altered book. This portion of the sketchbook will be graded on the depth and quality of thinking.**

**Sketchbook:** Spend time ever day working in your sketchbook. Put the date on each page. Make it fun! Design the cover and allow for any and all spontaneous art activity. Keep it ―glued to your hip‖ Use this book to sketch, paint, doodle, collage, collect objects and take pictures to generate visual ideas and/or write journal entries, make critical and informed decisions about your progress and jot down your reflections on the outcome. Visual ideas are akin to written observations of events or situations in daily life that are intriguing and could be used for an area of further investigation. Draw and write at least one or more entries per day. Make sketches of these ideas, which may be further developed into formal drawings. Write about what you like or don’t like about a drawing. Write about your hopes for artwork, why you make art and what level of an artist you’d like to become. Write about what you’d like to say in your artwork or in a larger sense. Most of all draw, draw, draw from life! Sketchbook practice is an ongoing process that informs your decision making and helps you develop ideas for works. By the end of the summer you should have generated five possible ideas based off of your Sketchbook musings that could be the basis for your concentration portfolio. By the second week of the semester you will submit a formal written proposal for your concentration portfolio, which will include a body of work of twelve or more 2D artworks.

**ALSO….dedicate three pages of your sketchbook to drawing hands, your hands, in as many different positions and sizes as you can fit on the page.**

1. **Complete Five Formal Drawings from the assignments listed below.**

The list of drawing topics below is taken directly from the AP studio 2- D design College Board suggestions, however, you are free to come up with your own projects as long as they have the depth of skill and content equivalent to what is proposed below. The aim in creating these drawings is to build up your drawing skills and possibly fulfill the drawing (Quality) portion of the AP drawing studio

portfolio. This dedication to drawing requires a time commitment of 15+ hours per week for exploring personal areas of artistic investigation. All projects should be done in charcoal, pastels, or any drawing media on 18X24 surfaces using one of the following surfaces: paper, canvas, Bristol board, mat board etc. These drawings will be submitted at the beginning of the school year and should reflect drawing development in composition (specifically value, space, texture and light) and concept. They are expected to be rendered beyond simple line drawings and will take time. (Think about completing one drawing project per week). You may submit more

than five artworks. Happy drawing!

**1. Create a portrait, self-portrait, landscape, or still-life in the style of another artist** in which formal aspects of design 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.

**2. Create a self-portrait, or several** different ones, that expresses a specific mood/emotion–e.g., anger/rage, melancholy/loneliness, happiness/joy, etc. Manipulate light and color to enhance the psychological atmosphere. Also, consider the development of the environment/setting.

**3. Create an 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.

**4. Create 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).

**5. Create a drawing of a futuristic cityscape**—e.g., Venice in the year 2050 *(keep in mind rules of one-, two-, and three-point perspective. Challenge yourself-You tube has many instructional videos).*

**6. Create a graphite/ink pen drawing of a still-life arrangement that consists of reflective objects**— your goal is to convey a convincing representation with a full range of values. To add interest to the hcomposition, you might also want to render yourself being reflected in the objects.

**7. Drawings of unusual interiors**—for instance, looking inside a closet, cabinet, refrigerator, inside your car... use your imagination!

**8. Create a drawing of your worldly treasures** arranged in an interesting still-life composition.

**9. Create a drawing of your worldly treasures as they come to life—animate them**.

**10. Create a drawing 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.

**11. Create 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.

12. **Divide a page, canvas, board, cardboard, wood** —i.e. the working surface—into three equal inset spaces. Do three views of one landscape. Limit yourself to a specific color scheme.

**13. Self-portrait:** Arrange interesting side lighting, and be sure to add a background or setting (no floating heads). Make use of dramatic

lighting, maybe even a flashlight held from below.

**14. Still life:** Set up a still life with a strong light source, near a window or with a

flashlight. Try eggs on torn or crumpled paper, tin cans or glass

jars, or fruit on drapery, or raid the vegetable bin of the refrigerator. Again, be sure to compose the entire page.

**15. Magnify a metallic object:** Zero in on a section of metallic objects, such as a close-up of part of a bike or motorcycle, or spoons or an eggbeater.

Make use of hard-edge metal ref lections and cast shadows.

**16. Landscape:** Do a drawing on location—the beach, the park, looking down your street, your backyard, or a study of part of a tree form.

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| **4.** | **Visit the AP College Board website and look at prior studio art portfolios. Complete the information below (10pts)** |  |
| [**http://apcentral.collegeboard.com**](http://apcentral.collegeboard.com/apc/Controller.jpf) **and go to the AP Studio Art: 2-D Design Course Home Page.** | | |

Title a page in your sketchbook, **AP COLLEGE BOARD REFLECTION**. Go to the College Board website listed above. Write a one page reflection on your understanding of what is required of you as an AP Studio artist and what personal goals (3-5) have you set based on looking at other high school artist’s portfolios. This may be handwritten or typed and taped into your sketchbook, just be clear and thorough in your writing. Next, think about ideas that you may want to pursue as a Concentration and return with a list of 20 potential ideas to be discussed with the class during the second week of school