

# Summer Assignments for Advanced Placement Studio Art

## Objective:

Summer assignments help alleviate the pressure during the school year of producing the many quality pieces needed for a successful portfolio. There are 3 assignment categories: observational studies, projects, and “sketchbook assignments.” Completing more of these pieces than required will only put you that much further ahead when school starts.

## Date due:

- First Week of School

## Estimated time for completion:

- 10 weeks (throughout summer break)

## Resources needed to complete assignments:

• Other supplies: 8.5”x11” white paper, 80lb + white sulphite or drawing paper, and other art supplies as needed. We will be making our own sketchbooks in the first week of school. We will also have a couple of workdays throughout the summer and you will be able to make your sketchbook then. We can bind any loose papers into the sketchbook when we make it.

## Purpose of assignment:

- Review of foundational material/concepts/skills.
- Expose students to required material/concepts/skills/texts that cannot be covered during the academic year.

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 involves a time commitment of about 2-5 hours a week and are designed to help alleviate the pressure during the school year of producing the many quality pieces needed for a successful portfolio. They are 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 4 high quality and well thought out pieces of completed artwork throughout the summer and keep a sketchbook to document the progress and concepts behind your artwork.

There are 3 assignment categories: Sketchbook Assignments (20), Life Drawings (2), and Projects (2). Completing more these pieces than required will only put you that much further ahead when school starts.

## Helpful hints:

1. **Draw directly from life** instead of using reference photos, whenever possible. If you must use a photo, take your own or use a photo from the public domain. Attach the photo to the back of the work.
2. **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.** 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** to plan your artwork. Make several thumbnails, jot down notes, glue in reference images, and do color studies when needed. See above.
5. **Use a variety of media**, even combining them for mixed media.
6. **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.
7. **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>

<http://apcentral.collegeboard.com/studio3d>

8. **Look at good art!** Visit the local art centers, galleries, art museums, and art festivals. Take your sketchbook with you, and render the work as well as your response to it. It is a good thing to jot down your thinking process in your sketchbook as well as draw in it.
9. **Read about art!** Read art magazines, such as The Artist's Magazine and International Artist. You will find these in local libraries. Check out books about famous artists in the library while you are there. Study the images in them.
10. **Search the Internet** for artists dealing with the same subject as you. Study their work, life history, and influences.

### Part One: Life Drawings

**Complete at least TWO** of the following observational drawings. The AP Readers (Judges), as well as art schools love to see a drawing made from life. Use charcoal or pencil (2hb and 4b). Spend the time needed to complete the work. Don't just draw a contour. Use a full range of values, with deep shadows and bright highlights to create form and depth. Use the entire page, placing your focal points in the sweet spots, and running of the edges with your composition. Fill the paper up, using more positive than empty space.

#### 1. STILL LIFE:

Still life that consists of 3 or more **reflective** objects. Set up the objects on a table, cover it with cloth, and place a lamp near it to create dramatic lighting. Your goal is to convey a convincing representation. Render as accurately as you can.

- 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. Use white paper with permanent marker (scribbles line, stippling, or cross hatching)
- B. 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 up to the pure whiteness of the paper. Place one or two of them in front of the others to give a sense of space.
- C. SHOES, BOOTS, HEELS:** Draw an arrangement of shoes. You should include at least three shoes - go for interesting shapes, design, texture, and color. Think of your composition and overlapping. Place them in different positions. Use any media.
- D. FRUIT ONLY:** with the emphasis on colors and arrangement Practice working with colors, color completion and blending. Push the saturation levels to make it more interesting. Any media.
- E. CLOSE-UP DRAWING:** of a **bicycle/tricycle** from an unusual angle. Don't just draw the

bicycle from the side!

## 2. LANDSCAPE/ VEGETATION/ NATURE CHOICES:

- A. **EXPRESSIVE LANDSCAPE:** locate a landscape near your home or use a photograph that you have taken of a landscape. 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.
- B. **LANDSCAPE COLLAGE:** Make a collage of a landscape, which has a wooded scene, flowers, and foliage. Cut and tear papers of various textures and colors to create a sense of dimension. Use shadow areas. These papers could consist of magazine color swatches, sections of sample water paintings, wallpaper, or photographs you've taken.
- C. **FLOWERS:** Find inspiration using flowers. Make it more than just a simple flower image think of the background color compensations. Composition. Any median will work. Check out the Fauvists or the Der Blaue Reiter to see expressive use of color at work.

## 3. ARCHITECTURE/ INTERIOR & EXTERIOR DESIGN/PERSPECTIVE:

A drawing of an **unusual interior** – for example, looking inside of a closet, cabinet, refrigerator, inside your car, under the car's hood etc. Include as many details as your can.

- A. **STREET SCENE** This drawing should contain at least 8-10 buildings in a receding perspective. The illusion of moving back into space is the goal of this assignment. Use one or two point perspective variables as guidelines to realistically align the buildings on the page. This drawing must be done on site.
- B. **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.
- C. **INTERIOR SPACE** Place yourself in the corner of an interior space. Create a composition, which is made up of the things you find within the limited area of a room or hallway. Demonstrate the principles of balance and spatial movement within this area. Medium suggestions- Prismacolor Markers, cut paper, oil pastels, oil paint, and colored pencils.
- D. **FENCES & GATES:** Drawing fences and gates will help you apply and understand linear perspective. Position yourself so that a strong exaggeration of the contour lines occurs. Draw the characteristics of the fence/ gate as realistically as possible. Pay attention to joint areas and attachments.
- E. **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 firehouse, restaurant park, church or any other building or place that you would miss seeing if it were torn down. Consider going to Downtown Bryan or TAMU campus where you can sit on a bench and draw!! If you leave town this summer, look for great places to do observation drawings, as well.
- F. **PUBLIC SCULPTURE: design plans** for a public artwork. There are several outdoor sculptures on the A&M campus, Downtown Bryan, and around Bryan/College Station. Look at the work of Joan Miro, Claes Oldenburg, Louis Bourgeois, Barry Flangan, Auguste Rodin, David Smith and more, for ideas of sculpture and installation art in the environment. Or, go to Houston or Dallas to see large-scale public art. Make your project sketches similar to those that Christo prepares for his large-scale environmental installations. See his most recent project: "The Gates" in Central Park, NYC.  
<http://www.christojeanneclaude.net/tg.shtml>

#### 4. Portrait, Figure, Animal:

A **self-portrait** that expresses a specific **mood**. Think about the effects of color and how it conveys the individual mood. You may use any style (realism, cubism, expressionism, etc.). Research online to study various artists' self-portraits and their styles and techniques. Check out Van Gogh, Frieda Kahlo, and Rembrandt

- A. **BLACK AND WHITE, SUPERZOOM OF FACE:** Focus on a super zoom in of a face and paint it with watercolor, black and white.
- B. **PROFILE VIEW PORTRAIT:** A side view of someone face. In any median.
- C. **ANIMAL PORTRAIT:** Any animal a fun personality portrait of an animal. Try to capture what the animal might be feeling.
- D. **PORTRAIT WITH WORDS:** Do exactly that. Create an interesting portrait but link or connect the image with words somehow. Suggestion collage or do something interesting in the background. Create a portrait that is focused on hair and texture. Suggestion pencil value. As always be very mindful of your composition.
- E. **BACK OF SOMEONE (HAIR):** Create a portrait that is focused on hair and texture. Suggestion pencil value. As always be very mindful of your composition.
- F. 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.
- G. **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.

#### Part Two: Projects

**Choose at least two** of the projects to create. You may choose any media or combination of media, including traditional painting and drawing media, collage, photography, or digital art. Photographs and digital art must be printed out. Start your project by developing each idea in your sketchbook. Plan your composition with big shapes, value/color contrasts, scale relationships, point of view, and lighting. Make use of the elements of art and principles of design with intentions. Plan it out! Solutions need to be fresh and unique instead of obvious, predictable, and trite.

1. Create a series of 3 new artworks around a theme of your choosing. Consider this a **mini concentration**. Look at artists who worked in series, such as James Ensor, Andy Warhol, Stella, Mondrian, Matisse, and Picasso.
2. Create a **comic strip** about a social issue. All characters must be original. Include text and color.
3. Create a **photomontage**, using Photoshop if necessary. Research Barbara Kruger.
4. Using media of your choice, design a **CD cover** for an imaginary musician or group, or for any local band that you personally know. It must be totally original and be packaged in a plastic CD case.
5. Research and create a **Pop-inspired work** incorporating personal symbols or words. Research the art of Andy Warhol, Robert Indiana and Ed Ruscha, as well as their photography.
6. Create an artwork that illustrates a story or a person. Research contemporary artist Kehinde Wiley's work, Rembrandt's many biblical scenes, and James Tissot's prophet series.
7. Create a **colorful design** for a handbag or other item of clothing. Research Tina Turk's bags,

as well as the psychedelic art movement.

8. Create an **offbeat portrait** of a family member/friend using thick bold outlines and arbitrary colors, using paint and/or oil pastels. If you use a photo, draw on top of it with oil pastels. Research Van Gogh, Gauguin, and Georges Rouault.
9. Create a new, artsy label for a real can of food. Use a social issue as a theme. Visit the website

<http://artandsocialissues.cmaohio.org/> to see how other artists dealt with social issues.

10. **Photograph details:** close-ups of faces, architectural details, textural surfaces, interesting lighting and compositions. Check out the photographer Simon Lewis, Diane Arbus, and Annie Leibovitz.

### Part Three: Sketchbook Assignments

In addition to using your sketch to plan your projects, you must complete **20 sketches** and spend approximately 30 minutes per idea. 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 sketchbooks.* 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 this 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

## **Summer Assignment for Advanced Placement 2D Studio Art: Photography**

### **Objective:**

Summer assignments help alleviate the pressure during the school year of producing the many quality pieces needed for a successful portfolio. There are 3 assignment categories: observational studies, projects, and “sketchbook assignments.” Completing more of these pieces than required will only put you that much further ahead when school starts.

### **Date due:**

- First Week of School

### **Estimated time for completion:**

- 10 weeks (throughout summer break)

### **Resources needed to complete assignments:**

- Camera
- Access to Google Drive shared folder

### **Helpful Hints:**

1. **Use standard sizes.** Stay within the standard sizes, so that these pieces could be used for the quality section of your portfolio. Use the highest resolution possible on your camera.
2. **SHOOT** at 300 dpi. or the large/fine setting.
3. Use a **sketchbook** to plan your artwork. Make several thumbnails, jot down notes, glue in reference images, and do color studies when needed. See above.
4. **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.
5. **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>

<http://apcentral.collegeboard.com/studio3d>

6. **Look at good art!** Visit the local art centers, galleries, art museums, and art festivals.

Take your sketchbook with you, and render the work as well as your response to it. It is a good thing to jot down your thinking process in your sketchbook as well as draw in it.

7. **Read about art!** Read art magazines, such as The Artist’s Magazine and International Artist. You will find these in local libraries. Check out books about famous artists in the library while you are there. Study the images in them.
8. **Search the Internet** for artists dealing with the same subject as you. Study their work, life history, and influences.
9. **Always take more pictures than you think you need.** It can be easy to see a good shot and feel you are done, but it does not take long to take extra photos and you will be thankful you did.

10. Take a camera with you as much as possible. You never know when a great opportunity for interesting subject matter or lighting will appear.
11. **Spend time experimenting in Photoshop.** There is always something new and interesting to learn.

Complete at least TWO of the following observational studies. For each study, you should be taking at least 25 photos to choose from, if not more. Remember that moving slightly can totally change a photograph. Think about composition, your background, elements and principles, your lighting, as well as all the other basics to general photography.

1. A self-portrait that expresses a specific mood. Think about the effects of color and how it conveys the individual mood. You may use any style- reflective, abstract, and narrative, etc. Research online to study various artists' self-portraits and their styles and techniques. Check out Cindy Sherman, and Vivian Maier, etc.
2. Still life that consists of 3 or more reflective objects. Set up the objects on a table, cover it with cloth, and place a lamp near it to create dramatic lighting. Your goal is to create interesting shots of reflective objects
3. A photographic series of an unusual interior – for example, looking inside of a closet, cabinet, refrigerator, inside your car, under the car's hood, etc. Think about how to take interesting photos of something so ordinary.
4. A photo of your family members' shoes. You should include at least three shoes - go for interesting shapes, design, texture, color. Place them in different positions,
5. A close-up a bicycle/tricycle from an unusual angle. Don't just shoot the bicycle from the side.
6. Buildings in a landscape: Do a photo shoot on location. Look for a building or spot in your neighborhood that is part of your neighborhood's identity. It could be a firehouse, restaurant park, church or any other building or place that you would miss seeing if it were torn down. Consider going to Downtown Bryan or TAMU Campus where you can get some interesting angles. Houston or Dallas are always great places to observe as well.
7. 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.
8. 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? Think about slowing your shutter speed. 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.
9. Café photos (or any other local hangout): go to a place where you can capture the essence. (Local eatery/café, bookstore, mall, etc.) by photographing the people and places you see.

Choose at least TWO of the projects to create. You may choose any media or combination of media, including collage, photography, or digital art. Photographs and digital art must be printed out. Start your project by developing each idea in your sketchbook. Plan your composition with big shapes, value/color contrasts, scale relationships, point of view, and lighting. Make use of the elements of art and principles of design with intentions.

1. Create a series of 3 new artworks around a theme of your choosing. Consider this a mini concentration. Look at artists who worked in series, such as James Ensor, Andy Warhol,
  1. Stella, Mondrian, Matisse, and Picasso.
  2. Create a photomontage, using Photoshop if necessary. Research Barbara Kruger.

3. Design a CD cover for an imaginary musician or group, or for any local band that you personally know. It must be totally original and be packaged in a plastic CD case.
4. Research and create a Pop-inspired work incorporating personal symbols or words.
5. Research the art of Andy Warhol, Robert Indiana and Ed Ruscha, as well as their photography.
6. Create an offbeat portrait of a family member/friend using thick bold outlines and arbitrary colors, using paint and/or oil pastels. If you use a photo, draw on top of it with oil pastels. Research Van Gogh, Gauguin, and Georges Rouault.
7. Create an artwork that illustrates a story or a person from a story. Research contemporary artist Kehinde Wiley's work, Rembrandt's many biblical scenes, and James Tissot's prophet series.
8. Photograph details: close-ups of faces, architectural details, textural surfaces, interesting lighting and compositions. Check out the photographer Simon Lewis, Diane Arbus, and Annie Leibovitz.

Because you won't necessarily need sketches for your photographs, you will complete 20 "sketchbook assignments" and spend approximately 30 minutes per idea. Take photos of the following subject matter and take about 30 minutes per assignment. This should allow you to get more than 20 photos of each resulting in 400 photos or more. Many times breadth pieces come from sketchbook assignments.

Save all of your photos in a shared Google Folder. Then, you will compile each series of photos on one contact sheet to turn in. This will also allow you see all photos at once.

Pile of pillows	Outside vs. inside	Refuge
Insects	Glass bottles	Anatomy
View from a car mirror	Close up of an object making it abstract	Negative space only
Fabric with pattern	Plugged in yourself in 15 years	Extreme perspective the senses
Nonobjective	5 photos on top of each other	Look up words you do not know and illustrate them
What was for dinner	Extreme light source	Chinese proverb
Draw on top of an old drawing	Opposites	Metallic objects
Contradiction	Transformation	Social statement
Laundry day		Thread
Man vs. Nature		

### **Concentration**

Think about your concentration: (series of an idea, projects that surround the same subject matter and are clearly connected!)

- Make a list of at least five different ideas to base your concentration on.
- There are tons of reference lists, and project ideas online. You are more than welcome to research new ideas.

And enjoy the break! Summer will be over before you know it!  
Email me if you have any questions [jeasterling@allenacademy.org](mailto:jeasterling@allenacademy.org)

The calendar of projects and due date will be given out in the first few days of class.