

AP 2-D Design and Drawing Summer Assignments – Brenda Taylor

If you have questions, you can email me at btaylor2@wcpss.net. I will be checking my emails occasionally this summer and will respond as soon as I read it. If it's critical to contact me sooner, then you can text me at 919-906-0120.

Instructions: You are to complete at least five of the following assignments over the summer for the AP 2-D Design and Drawing class; it is also recommended that you work in a personal sketchbook/visual journal/altered book. These pieces will be due at the beginning of the first week of school. Your outside work will constitute 25-35 % of your grade throughout the year in AP and will be averaged with your class projects for grading purposes. I also want you to take time over the summer to think about ideas that you may want to pursue as a concentration. Please return with a list of 20 potential ideas to be discussed with the class during the second week of school.

Each of the pieces needs to be done on a 12 x 18 surface—nothing larger, nothing smaller. You may choose the type of surface to work on—paper, cardboard, canvas board, plywood, mat board, etc.

Please keep in mind that your focus should reflect your class selection, whether it be 2D Design or Drawing—the formal elements and principles (elements: line, color, texture, space, value, shape, and form; principles: unity, balance, contrast, repetition, variety, dominance, etc.). Concept/idea, craftsmanship, and the creation of a visually successful design or drawing will all be components of every grade.

- Do 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.
- Do 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.
- 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 of a futuristic cityscape—e.g., Dallas in the year 2050 (keep in mind rules of one-, two-, and three-point perspective).
- Divide a page, canvas, board—i.e. the working surface—into three equal inset spaces. Do three views of one landscape. Limit yourself to a specific color scheme.
- Do a graphite 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 composition, you might also want to render yourself being reflected in the objects.

- Do a drawing of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, inside your car... use your imagination!
- Do a drawing of your worldly treasures arranged in an interesting still-life composition.
- Do a drawing of your worldly treasures as they come to life—animate them.
- Do 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.
- 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.

The following assignments are from the text *Painting As A Language: Material, Technique, Form, Content*, by Jean Robertson and Craig McDaniel (2000, Wadsworth Publishing).

- Create a self-portrait of yourself engaged in some imagined activity that holds special personal meaning.
- Think of all the places you have lived or visited, and make a list of the significant landscape features you recall. Include features you remember with fear or distaste as well as those you loved. Make sketches of those features from memory. After you have assembled a number of images, combine them together in a finished piece.
- Paint an invented interior from your imagination. Attempt to create spatial and color relationships that enhance a connection between the physical and psychic structure of the interior. Use the painting as an opportunity to express or explore some of your thoughts about the issue of public versus private space.
- Adhere/attach (paste, sew, staple, gesso, or gloss medium) a selection of collage elements of varying thickness onto several painting supports—i.e., stretched canvas, canvas board, masonite, plywood, cardboard, mat-board, pegboard, etc. Make figure studies across the surface of the painting and collage materials. After completing the figure studies, continue working on each artwork attempting to build “bridges” that link collage material within structure of each overall composition, paying attention to formal elements of line, shape, value, and texture. For example, can a pattern found in a collaged fragment of a newspaper be made to flow into a painted pattern?

The following assignments are from the text *Art Synectics*, by Nicholas Roukes (1984, Davis Publications).

- **Developing a Composition that Shows Progressive Magnification of a Subject:** Select either an organic or inorganic object to draw. Divide a large piece of drawing paper into nine equal sections. Starting in the top-left box, draw a representational; overall view of the object as accurately as you can. In the next box to the right, imagine that you have a camera with a zoom lens and draw a close-up portion of the object in accurate detail. In the remaining sections, continue zooming in on the object and enlarging finer details. The last frame should be an enlarged detail created with the aid of a magnifying glass or microscope.

- **“Redoing” an Old Masterpiece:** Select a painting, sculpture, or well known image from art history for interpretation. Redo the work . . . update it, or change colors, media, characters, etc.
- **Creating an Architectural Myth with Photomontage:** Collect photographs/photocopies of city skylines, landscapes, and seascapes. Also collect photos/copies of household and technical objects—e.g., egg beater, toothbrush, toaster, electric fan, automobile grill, etc. Carefully implant the photo of the technical gadget within the photo of the environment to create a surreal cityscape or landscape. (You might want to look at the work of the artist Max Ernst who took printed images and recombined them to create hybrid forms).
- **Making a Nonverbal Book:** Using a three-ring binder with three-inch rings to serve as book cover and spine for the book. Cut out three to five pieces of cardboard to serve as pages. Punch holes to accommodate the binder rings. Select a title for your book based on an emotion: *The Fear Book*, *The Happy Book*, *The Book of Rage*, *The Book of Angst*, etc. Used mixed media to render the designs on each page (incorporate both two- and three-dimensional components such as photographs, relatively flat objects, yarn, string, collage papers, drawings. Also, design a cover for the book.
- **Creating a Mythological Event:** Think up a story involving the imaginary revolt of one of the following: domestic animals, computers, machines, kitchen appliances, elevators, flowers, etc. Visualize your idea by making a convincing illustration of the event.
- **Stimulating Imaginative Fantasy:** Can you visualize the following situations and create a dialogue for them... (a) Old shoes are waiting for repair in a cobbler’s shop. What do they have to say when the cobbler isn’t around? (b) Cigarette butts in an ashtray have a conversation after a party. What do they say? (c) Wrecked autos in a junkyard talk to each other. What do they say? (d) An artist leaves his studio for a coffee break. While the artist is gone, the brushes, paints, canvas, and shop tools in the studio start a conversation. What do they say? Think of your own situations . . . Make a drawing or cartoon of one of the scenarios.
- **Creating New Symbolic Inferences by Switching Images and Photo Captions:** Cut out selected photographs from newspapers and magazines. Also cut out the accompanying caption, along with captions and headlines from other articles that are completely unrelated. Mix and match . . . paste the new headlines or captions under the photos to create new symbolic inferences.
- **Strengthening Intuitive Creativity:** Arbitrarily cut out one to four lines of text from a magazine article (a provocative statement or portion of dialogue). Make a collage . . . seek out black-and-white photographs and designs from magazines that you intuitively feel support the text. Use a glue stick and attach images to a sheet of white drawing paper. Add lines, shapes, tone, and color with pencil, ink, and/or felt-tip pens to heighten the emotional effect and to unify the composition. (Note: Transparent decals or transparencies can be made from magazine images and superimposed over each other to achieve multiple images.) You may also do a gloss medium transfer of a photocopied image. (Apply gloss medium to surface you are working on. Let dry thoroughly. Take photocopied image and coat it with gloss medium. While it is still wet, place it on the area of your working surface that you have already treated with the gloss medium [face down]. Apply water to the back of the image and rub the paper away.)

- **Creating Symbols that Portray Our Lifestyle:** Create a symbolic message using graphic designs and images to be carried aboard a spaceship and directed to other forms of intelligent life in the universe. Use the symbols to tell such things as who we are, what we look like, what we do, the things we have created, the places we live in, the technology, science, games, inventions, sports, transportation systems, dances, and so on, that are part of our world.