

# AP Studio/Focus (Drawing, 2D, and 3D Design) for Breadth Semester One 2012

**Drawing and 2D design:** Need total of 12 Breadth pieces which represent **Drawing:** breadth of your mastery of drawing technique and approach (mark making, use of space, depth, rendering), and **2D:** Breadth of your mastery of design and composition (elements and principles)

**Breadth pieces 1-3:** should be gathered from within the last year or two of experience

**Breadth pieces 4 and 5:** From summer assignment

**3D design:** Need total of 8 pieces for breadth (16 images) representing your breadth of experience and mastery of design and composition in 3 dimensions- use of space, form, void (elements and principles)

**Breadth pieces 1-2:** from previous years

**Breadth pieces 3-4:** Summer Assignment

The following prompts are your breadth assignments for semester one- you will have an average of 2 weeks to complete each and will have to work outside of class time as needed- Each breadth is an example of a possible concentration topic. Be prepared to bring your close to finished pieces to each small group and large group critique listed on the calendar.

**6. Narrative Still Life-“Lost and Found” images and objects:** On a variety of levels, the notion of “lost and found” can have both powerful and individual meanings. Work with a variety of ‘lost or found’ objects that you find visually interesting. Consider how a still life could be presented in a way that it becomes a symbol of a person- a portrait through objects as another way to create visual information about an individual. How might an arrangement of objects celebrate a specific place or event? Is possible to use this process with a collection of items to produce a symbolic self-portrait or personal history? Possible Objects or approaches: Tools found around 201 (you can use just one object if it best fits your idea in response to the prompt) An object you have that is so significant you would never want to lose it, an object you have found that has significance, random found objects that create an interesting narrative or visual.

Visual Journal Brainstorming: Brainstorm 10 objects you have access to that could represent your ideas. Drawing, 2D, and 3D create 10 thumbnail studies focusing on composition and design.

- a. Drawing: Explore a range of mark-making techniques while creating a drawing based on observation of your subject. Employ lost and found edges as an image development strategy. Explore forms of elaboration in the ideation process. Artists: Jim Dine
- b. 2D: Complete a black-and-white counter-change composition focusing on shape and interesting figure-ground relationships based on the observation of a still life. Achieve detail in the use of descriptive edges. Use a combination of black ink, poster paint, and/or black fine-point marker to complete the black areas.  
Visual Journal: Practice counter change with contour line drawing of a small personal item- fill in every other shape with solid/dark pencil-(Express objects in shape only- no lines) to create an overall pattern.
- c. 2D- Photo: Consider the subject of ‘lost and found’ objects as a means of inquiry of the story of the object- How can you emphasize the design elements you find in your chosen subject? Texture, pattern, etc... who used it and why? Why was it left behind? Who found it? Does it have new uses now? What story do these objects communicate? Brainstorm a list of objects you might use and what kind of background/setting/ lighting would best express your idea. Set up a still life with dramatic lighting to add to the expression of your subject- Shoot at least 10 images and select 2-3 that capture the expression or visually tell part of the story/memory you were going for.
- d. 3D: Plaster, Wire, Clay: Lost and Found Meaning- a Focus on Ambiguity: Identify, deconstruct, and reconstruct common forms in order to achieve a meaningful visual double take. Create a three-dimensional mask form. Demonstrate knowledge of and ability to use deconstruction and assemblage. Explore ambiguity in the creation of a mask form from the transformation of common objects that take new meanings through thoughtful juxtaposition of objects. Artists to look at: David Hammons and Brian Jungen.

7. **Multiple Self Portrait:** Consider the multiple sides to yourself- Who are you? Who do you want to be? Who has influenced you? Develop a drawing, sculpture, or photo that incorporates multiple images- at least 2. Will you focus on the face? Full figure? Consider expression, environment and overlapping of images to create depth. Use a mirror as well as photo's as a source. Your drawings should look like you! Use close observational study.

a. **2D-Drawing-** For at least one image incorporate specific facial expression, for another incorporate more than just your face- full body- specific body part etc. Consider how to juxtapose multiple images to create a unified engaging composition. Incorporate graphite or charcoal with a color drawing media- possibly incorporate collage and multiple paper. Use dynamic angles and overlapping to create visual interest

b. **2D- Photo-** Work with a partner or use multiple mirrors to do a photo shoot of yourself. Consider: What you will wear, props, background, environment, expression, Select multiple images and experiment with double exposure to create a final 'multiple self portrait' Consider you're your image communicates about who you are? Are you portraying yourself as someone else? Or un-veiling deep truths about who you are?(look at Cindy Sherman)

c. **3D-** Create a mobile of multiple 'wire drawings' interacting in space (look at Alexander Calder) Create Or: plaster bandage molds of different parts of your body that could interact- incorporate paper you have manipulated, painted, collaged to add another element into either of these options.

**8. Abstraction-** During the second half of the 1800's artists began to move away from realistic depictions of their subject matter. While their compositions were often derived from actual observation or experience, they were attempting to simplify or alter the form to present the essence of the objects, peoples, or places- to stress the form of the subject rather than its actual appearance. Artists to look at: Georges Braque, Piet Mondrian, Felix del Marle, Arthur Dove. Pick a complex object, either human-made such as a bicycle or natural such as a grouping of fruit or vegetables to use as your subject matter. Research different types of abstraction and utilize an approach you connect to the most: Cropping/zooming, multiple perspectives (Picasso), simplify and stylize focusing on shape and line etc.

a. Drawing, 2D and 3D: Start with a careful observational drawing of the subject. Trace/transfer the main shapes to another piece of drawing paper. Look at the second drawing to find connecting lines and shapes that echo each other. Reinforce those with strengthened lines and/or the addition of values.

Repeat the process for greater abstraction. What remains of the original subject? What has been added?

b. 2D-Photo: Find Abstraction in nature or man-made objects- focusing on value/ color contrast and line

c. 3D: Transfer your favorite abstract sketch into a 3-dimensional form using cut paper and/or wire.

**9. Working with the human Figure- Powerful gesture and Foreshortening-** Consider the expressive gesture of the human figure- How can the figure and its' surrounding environment work together to create a powerful and expressive piece that communicates a sense of story? An effect of casual perspective, foreshortening can be extreme in figure drawing. To master foreshortening, try to see the shapes of the body as shapes, rather than as familiar forms like arms and legs. When working from direct observation you must sight and compare sizes instead of relying on your analytic reasoning. The human figure has provided inspiration to artists for a very long time.

a. 2D and Drawing: Complete in class figure studies, collect visual research and create 10 thumbnails of different poses and figures you would like to use for a more complete drawing/design- Consider the foreshortened angle you can work from to add to your expression (feet, hand, head, etc.) You can use posemaniacs.com as a source and also work with a partner to photograph a model from the specific angle you would like to work from- Drawing: focus on creating depth and sense of deep space on flat picture plane- consider placement and value of mark making to create strong contrast between foreground and background.

b. 2D Design: Incorporate and focus on rhythm and pattern in your design- use collage to capture figure/ground relationships- consider using bold black shapes to define forms. You could transfer design to linoleum or wood cut print or complete using markers/sharpiers/ india ink.

c. 2D- Photo: Consider how to represent the human figure as a model- What do you want to communicate about the figure? Consider pose, movement, gesture etc. Create a simple background so there is high contrast between figure and background- consider using multiple figures with interesting negative

space- Use your knowledge of depth of field to focus on foreshortening in your image. Consider using dancers as models.

- d. 3D design: Using clay or wire and plaster bandages- use your sketches and close observational study of human figure to create a figurative sculpture that expresses a strong sense of movement and gesture- can be transformed into an imaginative human figure- consider what mood emotion you want to express through the pose and gesture you choose. (Research figures in art history- Greek/Roman, Michaelangelo, Giocometti, Henri Moore etc.

## **10. Conveying Messages through Signs and Text:**

1. The work of Robert Indiana encompasses paintings, sculpture, and graphics. It is his particular contribution of making a work of art from text or a word that will be analyzed and used as a point of departure for your own creative response to “what socio-cultural issues of today can be incorporated into my own art work? Research and discuss ethical issues facing our world, which you can personally isolate into your images. You will create a piece of art that conveys a message through a “sign” that is both physical (execution) and conveys a message (symbolic) and also isolate a numeral or word that is personal or symbolic to create a piece of art that emphasizes color harmonies, overlapping shapes, repetition, and movement.
  - a. Drawing: Create a painting or drawing with overlapping colors, textures, consider juxtaposing images/shapes with your chosen word/numeral
  - b. 2D Design: Create your image using collage, printmaking or photoshop. Use layers and stencil type with text
  - c. 2D Design Photography: Juxtapose subject matter that connects with your chosen word- use digital media to add text to your digital image- or make a physical collage with cut outs you can photograph and incorporate into a double exposure.
  - d. 3D: Use clay, wood, or found materials, develop surface with pencils, charcoal, paint, pastels, or glazes

## **11. Homelessness:**

1. Persons who are homeless are simultaneously ubiquitous and invisible. Investigate the homeless situation locally and globally, research possible solutions, and prepare visual, textual, and oral conversations from independent research and personal perspectives. Create a visual response to the plight of homeless populations in our communities.
  - a. 2D/Drawing: Create a drawing based on a collaborative still life arranged in a shopping cart including one item per student you feel would be essential for your survival if you were to find yourself homeless. Use drawing materials and surfaces that would be available to a homeless artist. 2D- incorporate collage into your drawing- paying close attention to positive/negative relationships and pattern.
  - b. 2D Photography: Execute a digital or traditional 35mm photo essay that focused in a narrative or evocative way on the issue of homelessness. (staged or shot from life) Consider variety of ways you could respond: unoccupied homes, abandoned buildings, and unused public spaces as architectural waste. Artists: Dorothea Lange, Margaret Bourke-White, and Patrick Nagatani
  - c. 3D: Incorporate spatial and textural elements in a sculpture-as-shelter. Research and brainstorm traditional and contemporary ideas about architectural and natural spaces as shelters before preparing sketches for your designs.

## **12. Your Choice:**

**Need more Breadth Pieces? Then Roll the Dice!** (or choose randomly from the following list):

<b><u>First Die</u></b>	<b><u>Second Die</u></b>	<b><u>Third Die</u></b>
Balance	Landscape	Paper
Emphasis	Interior	Color
Contrast	Portrait/Figurative	Assemblage
Rhythm	Nonobjective	Wood
Repetition	Still Life	Cardboard
Figure/Ground	Architectural/perspective	Metal/wire