

## What does it take to succeed in AP Studio Art?

More important than innate artistic talent, these traits will allow your student to succeed in AP Studio Art:

- Energy
- Initiative
- Self- Discipline
- Ability to meet strict deadlines
- Organization
- Decisiveness
- Creativity
- Fearlessness
- Perseverance
- Openness
- Grit

AP Studio Art is one of the few AP classes in which the program of study demands an in-depth investigation of the students choosing. It is a chance for your child to create a body of work that is entirely unique to them, and highly personal. Colleges love seeing AP portfolio work-even if your student has no intention of being an art major. Also, it is possible to earn college credit for this class. Students who choose to take AP Studio Art must have a strong work ethic and must be able to meet strict deadlines. Students who are unable to meet the strict deadlines required for the class will struggle and will run the risk of not being able to submit an AP Exam by the National deadline as they cannot receive extra time for projects. **For example:**

- Students are required to **put a significant amount of thought and planning** into their summer assignment in order to start the year on good footing. **This project is worth 400 points and represents a significant portion of your student's first quarter grade.**
- Students are required to work like a professional artist. They must be self-directed and must use higher level problem solving skills to plan and create works **CONSISTANTLY.**
- Students are required to meet **STRICT deadlines** every week or every other week.
- Students are required to have **8 Concentration works** by the end of December for the Scholastic Portfolio
- Students are required to have **24- 30 original and finished works of art** by the last week of April in order to submit works for the AP Exam during the first week of May. This results in a calendar which reflects work due every week or every other week throughout the year.
- **Students are required to work outside of class to complete the majority of these works as there is not enough class time to complete these rigorous tasks.**
- Weekly projects are worth 300 points. The breakdown of that grade is in two parts, **Critique and Quality.** The **Critique** grade is based on completing the work by the due date. It is worth 100 points. **This grade can never be upgraded.** The **Quality** grade is based on the quality of the work on the due date and at a later date if the student reworks the art at a later date for an upgrade. This grade is worth 200 points. The total project grade per project totals 300 points.
- **IF A STUDENT CONSISTANTLY MISSES DEADLINES THROUGHOUT THE YEAR, THEY WILL REDUCE THEIR CHANCE OF MEETING THE FINAL DEADLINE FOR THE AP EXAM IN MAY. STUDENTS WHO DO NOT MEET THE DEADLINE MAY NOT SUBMIT AN AP ART EXAM AND WILL NOT RECEIVE A SCORE.**

I have read this contract and I understand that I am agreeing to do my ABSOLUTE best to meet the rigorous requirements for this AP Studio Art class.

Student: \_\_\_\_\_ (Print name) \_\_\_\_\_ (signature)

Parent: \_\_\_\_\_ (Print name) \_\_\_\_\_ (signature)

## AP Studio Art Concentration Preparation 2018-19

Fischer

A concentration is an investigation of a specific visual idea. It is a series of works connected both visually and conceptually that reflects your growth and discovery. **It is important for you to determine your concentration within the first two weeks of school so that you have enough time to create quality art works to fulfill your AP portfolio exam.** Further, your art works should show strength in its *focus and direction*. To that end, choose a concentration that reflects your passion for something—be it, literature, music, social issues, political, personal or religious. It can reflect, humor, irony, sarcasm, sweetness or any emotion you want. Whatever you choose, it should reflect a strong personal voice.

1. **Step One:** Please start your investigation by researching **THREE** artists who explore ideas that interest to you. PLEASE STAY AWAY FROM OBVIOUS ARTISTS LIKE PICASSO OR VANGOGH. ☺ Choose three artists who are relevant to you and your interests.

State the medium in which they worked and state why these artists caught your eye. ☺  
*(Two of the artists must be alive and working today as practicing artists)*

### Research Resources:

Here are some places to start. Feel free to research anything and everything!

[www.nga.gov/content/ngaweb.html](http://www.nga.gov/content/ngaweb.html)

[www.thisiscolossal.com](http://www.thisiscolossal.com)

[www.artwhino.com](http://www.artwhino.com)

[www.johnpence.com/visuals](http://www.johnpence.com/visuals)

[www.perlow-stevensgallery.com](http://www.perlow-stevensgallery.com)

[www.lindawarregallery.com](http://www.lindawarregallery.com)

[www.studiogallerydc.com](http://www.studiogallerydc.com)

[www.artdaily.org](http://www.artdaily.org)

[www.theartsmap.com](http://www.theartsmap.com)

[www.art.net](http://www.art.net)

[www.artinfo.com](http://www.artinfo.com)

[www.blackbird.vcu.edu](http://www.blackbird.vcu.edu)

[www.ugallery.com](http://www.ugallery.com)

Artists: \_\_\_\_\_ (medium ) \_\_\_\_\_ (why I am interested in him/her).

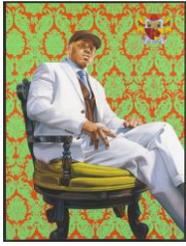
1.

2.

3.

2. **Step Two:** Research and print three good examples (from the three different artists) from a series of work they have completed. Here is an example: (*You should have nine images total, three from three different artists*)

1. Kehinde Wiley (painter)



3. **Step Three:** List three mediums that you prefer to work with:

- 1.
- 2.
- 3.

4. **Step Four:** List up to three mediums that you wish to learn more about or wish to become proficient at:

- 1.
- 2.
- 3.

5. **Step Five:** Begin to consider possible concentration themes. Please stay away from *Fruit!* (Here are some examples of possible concentrations.)

1. A series of expressive, personal experiences.
2. Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion.
3. Figurative studies that focus on an individual among crowds
4. Futuristic car design

*Please remember that if you start too specific, there is not much room to grow. This idea is not set in stone but you need to have a good starting point that focuses on a strong personal interest!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!*

**Please brainstorm by thinking of some big ideas.**

For example:

Identity	Power	Nature and Culture
Heroes	Spirituality	Relationships
Struggles	Materialism	Beauty
Stereotypes	Aging	Idealism
Conflict	Celebration	Social Order

***I WANT YOU TO FEEL FREE TO MAKE CHOICES, TO EXPLORE AND TO CREATE WITHOUT FEAR OR ANXIETY! THIS CAN SOMETIMES HAPPEN WHEN YOU WORRY TOO MUCH ABOUT WHAT YOU ARE TRYING TO COMMUNICATE!***

**5. Step Six:** Begin sketching and creating whatever comes to mind.

Please keep the previous artist research loosely available in your memory. ***Experiment with new media but also stick to what you love most.*** Try to develop a personal language of visual imagery. I. E.

Imagery that you have used before, that you are drawn to or that you find relevant. Try to determine what medium will best represent your technical strengths and your ideas.

***Create at least four pages of free form drawings that come to you naturally.***

**7. Step Seven:** ***Look at your four pages of drawings and*** think about what interests you.

What is your passion??? What idea will sustain your interest for an entire year? Create a list of **4** possible concentration themes based on your passions and interests.

1.

2.

3.

4.

**8. Step Eight:** on **four** sketchbook pages, list **one** theme at the top of each page. Create drawings of at least **5** images or symbols that you associate with that idea. Try to draw in a distinct drawing style that is your own. Use media that would best communicate the particular idea.

From the previous research, choose a potential (not set in stone concentration idea.

**How would develop this theme?**

Continually develop your idea by writing, sketching, brainstorming and sharing thoughts with your teacher and friends. Work at developing your theme as far as you can.

**Materials:**

Think about which medium would best portray your idea. Which media are best suited to express your theme/ big idea?

**9.Step Nine:** Develop a series of **6 thumbnail sketches** that investigate one Concentration theme. Focus on specific symbols or imagery that explore and develop your idea.

**10.Step 10:** From these 6 sketches, develop **1 finished and resolved piece in your sketchbook or on separate paper** . It is important that you show growth and progression with each work. Create one work per page. Because this summer assignment is very intensive and will impact your work for the entire school year, it is worth **400 points** and will be designated the very first grade of your school year in AP Studio Art.

**Please understand that** the more time you dedicate to this summer research work, the easier your life will be next year.

*3-D Students, complete all of the research and sketches. Create one finished sculpture based on your concentration idea.*

Remember, choose a concentration idea that you are **passionate** about! You will dedicate yourself to this idea for an entire year!

**Requirements and Checklist:**

- The completed research pages (three artists, three images from each artist)
- The **four** pages of free form drawings
- The **four** pages that have the proposed idea and **five** associated images
- **Six** thumbnail sketches
- **One** finished work

**All of the above needs to be completed to earn the 400 points!**

**Good Luck! Work Hard! Work Smart! Work like a true artist!!!**

**I look forward to working with you, supporting you in your art, and encouraging you in “thinking outside the box”! See you in September!**

### 3-D Studio Art Attachment:

#### Suggested Materials and Approaches:

*All of these approaches can be starting points for you to explore your potential concentration idea.*

- A. Using any debris from your life (clothes, papers, food containers, cosmetics, reading materials, etc.), assemble the materials into a relief sculpture or sculpture in the round. You can use any available means (tape, glue, string, staples, screws, etc.) for attaching the materials.
- B. Using only natural materials (twigs, grasses, pods, stones, leaves) and twine or string, create a container that relates to your concentration idea. The container must be at least 10 inches in one of its dimensions.
- C. Make a temporary environmental installation addressing your potential concentration idea. Document your installation in photographs and drawings (-- video an option, too). See work by Andy Goldsworthy, Robert Smithson.
- D. Concentration Idea – create three objects whose forms are related to your idea yet different from each other. Each object must be at least eight inches high. These can be vessels, figures, or abstract forms. Work in clay, and preserve for firing in August.

Sincerely,

Ms. Justyne Fischer

[Justyne.Fischer@fcps.edu](mailto:Justyne.Fischer@fcps.edu)

202-746-1901

***PLEASE REFER TO THE FOLLOWING DESCRIPTIONS, IMAGES AND COMMENTARY TO GET A BETTER IDEA OF WHAT A STRONG CONCENTRATION LOOKS LIKE AND HOW THE ARTIST EXPLAINS THEIR THOUGHT PROCESS.***

## What About Your Concentration?

A Concentration idea and Concentration works are not a collection of random thoughts and images but a well-planned, well-developed series of works that are connected both **VISUALLY** and **CONCEPTUALLY**.

### Questions to ask yourself:

- So what? What about your concentration? What about it is important?
- Does your work have meaning? AP concentration work must move beyond pretty pictures
- Is it original? Are you copying existing imagery, copy written photographs of celebrities, or images from the internet?
- Is it a **subject matter** or an **IDEA**? Focusing on a subject matter is not enough and cannot be considered a well – developed concentration idea.  
I.E Hats are **subject matter**  
How Hats can be used to reveal or conceal one’s true personality is an **idea**
- Does your idea and work show evidence of critical thinking skills that move beyond the most obvious solutions and basic ideas?
- Does your work hold together through your own personal voice and own personal style?
- Is the work finished and of AP Quality? Does it show VERVE, ambition, risk-taking, and exceptional technical skills?

### For Example:

- Hats are subject matter, not a concentration idea.
- Depicting how people can define or redefine their persona through various hats is the beginning of a concentration idea. Showing transformation through the hats overpowering the subject through scale or morphing the person into abstraction would show growth and exploration.

#### **Please Remember:**

**YOUR WORK MUST BE WELL PLANNED AND MUST HAVE MEANING**

**YOUR WORK MUST BE ORIGINAL**

**YOUR WORK MUST MOVE BEYOND THE BASIC AND MUST CHALLENGE THE VIEWER.**

**YOUR WORK MUST SHOW GROWTH AND EXPLORATION**

**YOUR WORK MUST BE YOUR BEST, HALF MEASURES ARE EVIDENT AND ARE NOT TAKEN SERIOUSLY BY ANY AP JUDGE, COLLEGE REPRESENTATIVE OR MYSELF**

Concentration: *The Great War on Women* by Lauren Jackson 2016 (Scored a 4) 10 WORKS 2 DETAILS



Written Commentary

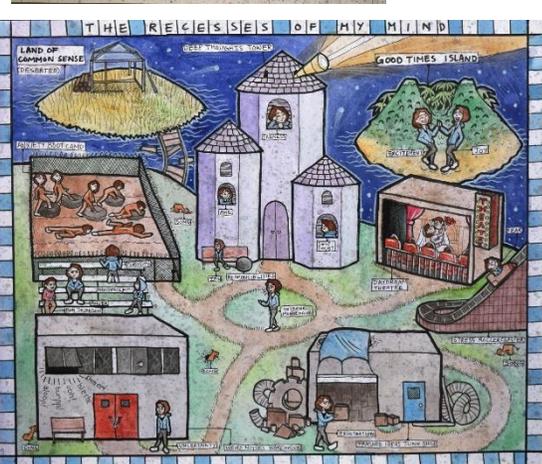
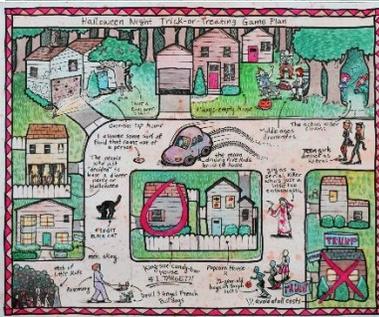
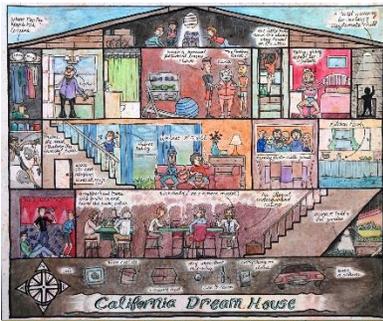
**What is the central idea for your concentration?**

The central idea of my concentration was to visually show idea of the unseen war on women. Combining digital media, acrylic painting, and hand embroidery, I wished to convey a metaphor for the overlooked problem of lack of respect and strength given to women. I chose to paint handguns from the World War II era to demonstrate the dated and longstanding debacle against women that will live on forever, just as our memories from the Great War shall.

**How does the work in your concentration demonstrate the exploration of your idea?**

I crafted portraits of females combined with imagery of mammals, birds, and insects to represent natural beauty and its innate cultural, comparing it with the rigid strength and beauty of women. The use of whimsical and shapely hand embroidery stands as a metaphor for the chaotic and lack of a defined path that women have had placed against them, in the past and currently in the present. Moving through my concentration, the imagery I chose to collage onto the canvas further serve as symbols of both complexity and chaos. The values in American society in the 1950's and 1960's are put in exploitation, for example in "Raffe" and "Livibee". The portraits chosen to go against the fiery barrels of the handguns of World War 2 symbolize strength with their demeanor and their animal counterpart as a symbol of reason and protection. In "LexOwl", the owl stands as her equal and guardian. Traditional values of women were that they could not be strong for themselves, that a male companion was only the way of prosperity for a female. The animals in interaction with the females act as a notion to knock down that standard then and now.

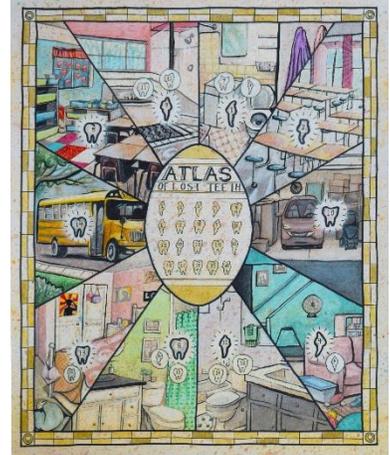
**Concentration: *The Artist's Archives* by Sydney Evans Scored a 5/6 (10 works 2 DETAILS)**  
**2-D Design Portfolio**



1. I wanted to take illustrating and map-making, roll them up into one, and make them my own. Maps being so universal and flexible, I was immediately drawn to the idea. However, I wanted to put a spin on it so absurd and yet refreshingly funny; ultimately, something that would cast a bubble around the typical art-viewing experience.
2. Injecting humor into this portfolio, as well as my own perspective, has let me create something that's a new landscape of artistic cartography. Like many artists today, I'm drawn to the controversial and the weighty, but I like to approach these kinds of topics in a cheerful and whimsical way.

Exploring different worlds, places, and even single buildings of my own creation, has allowed me to address points of view, stereotypes, famous figures, and the unimaginable, while introducing absurd ideas and beings to make my audience laugh.

The creation of a map involves many things which appeal to me: an open-ended subject, the element of design, and the ability to create my own realms and representations. Each map created started with a germ of an idea. That idea stemmed off into aspects like the architecture, landscape, and symbolism of each part to be included. Sketching, line-work, and color were the tools I used to bring each envisioned place to life.



**Concentration: “The Destruction and Modification of the Human Body” by Bryan Dunbar 2012**  
**(Scored a 5/6) 10 WORKS 2 DETAILS**  
**3-D Design Portfolio**



**What is the central idea for your concentration?**

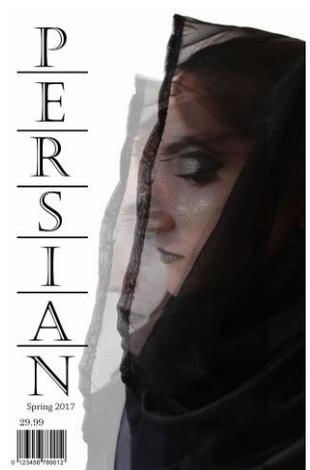
The central idea for my concentration is the destruction and modification of the human body

**How does the work in your concentration demonstrate the exploration of your idea?**

I convey this idea by taking body parts or organs and modifying them in various ways. Using nails, tacks, and tools, I've modified each of the ceramic body parts and organs I have constructed in a much larger scale to the size they are in actuality. Not only did I create the figure, but in some instances, I also created the stand that displays each piece (2, 5, and 7) showcasing the idea that I was trying to convey - whether it be destruction, or pure modification.

Concentration: "Looks" by China Ray 2017 Scored a 5/6

2-D Design Portfolio



# SHADE

SPRING 2017



29.99

