

All **Portfolio Art** students and **AP Art** students

Please choose **two** of the four assignments to do over the summer. These will be due by the end of the first week of school in the fall. A 10% penalty per day will be assessed for late work after **Friday August 21, 2009**. If you are taking Portfolio or AP art in the **Spring semester, you must also turn your work in on or before August 21st**. Turn your work in to Mrs. Morrison in the mornings or Mrs. Blasdel in the afternoons in room 104. Be sure you hand it to the teacher and your name is crossed off the list. Please hand it to the teacher, do not leave it somewhere in the room. We are looking forward to seeing your beautiful images you create over the summer and these can be used for your College Board portfolio. Please write your name, number of the assignment (1,2,3,or 4), teacher's name, and class (portfolio or AP fall or spring) on the back of your art.

Portfolio Summer Assignments – Choose 2

Assignment #1

Self Portrait as a Paper Clip

Not really, but doesn't that sound interesting? Seriously, select **5** objects which are approximately the size of a paper clip and ***depict things about you which you are NOT!!!*** Sound confusing? Not meant to be, but rather, this is a non-portrait/portrait. Draw things that tell us what you are **not**. For example, if you are not a "girly-girl" – draw a small, pink, plastic barrette (clips your hair outta your eyes) with hearts, flowers, and ruffles on it. Of course, now you can't do that, because who would want to copy a teacher's idea, but you get the drift.

You are going to want to arrange these **5** objects (which describe the opposite of what you are all about, at the very core of your existence) on an interesting surface and draw them as if they are **colossal** (really big) statements of who you are **NOT!!** Have your perspective on them, your point of view, show these **5** objects as if they are the size of trees, skyscrapers, or space shuttles – we are talking super-sizing with your imagination. Use any media, one light source, 12"x18", on any surface, but look at five *actual* objects. Arrange them in a visually pleasing manner, don't just plunk. And don't just blow this off until the last day of summer. Take time, wow us with your creativity. Stun us with how wild and crazy you can get and still show 5 things, which are small, but look as if they are *big*, and tell us a lot about you because they tell us who you are **NOT!!!**

continue

Assignment #2

Balance – Still Life

In terms of organization, balance is one of the most significant elements of composition. We can immediately see when a drawing has lost its equilibrium. Spatial relationships are awkward and seem to be visually unbalanced. When a composition is in balance all elements appear to work in harmony.

Balance falls into two broad categories, symmetrical and asymmetrical (Ms Morrison's favorite). But in practice many works of art manifest both symmetrical and asymmetrical elements.

Symmetrical balance is achieved by dividing a format in half (either horizontally or vertically) and placing identical visual elements on each side of the dividing line. For compositional reasons, drawings are rarely strictly symmetrical.

Asymmetrical balance occurs when unequal elements are harmoniously organized. Asymmetrical balance usually results in dynamic spatial relationships; it is used far more frequently than symmetrical balance.

The aim of this project is to make you more aware of the vital role balance plays in the compositional process. Since asymmetric balance is more widely used, we will focus our efforts in this direction. To create a suitable still-life, line up a row of coffee cups or paper bags on a table top. Keep in mind the drawing objective: the exploration of compositional elements that affect visual balance. Place the cups or bags in the upper portion of the drawing's picture plane. How asymmetric in balance can you make your drawing before it loses its unity? Keep playing with the relationships between drawn sections and open space in your drawing until you have achieved a satisfying arrangement.

Be sure to use one consistent light source for your drawing and a full range of values from light to dark. You may use either black and white media or color but you should be working from observation.

continue

Assignment #3

Close Observation

. . . is the key to so much in life. Think of the coolest insect you can imagine. Find, or take, a picture of it. If you are stumped, google-image (that's a verb now) "insects" and scroll through pages and pages of 6-legged wonders. Pick one you really like, because it is interesting looking. Now, think of your favorite chair. Draw us a picture of this incredible, tiny life form – with minute, complex structures that perform dozens of life-sustaining jobs every second, like breathing, climbing, chewing and hearing. An insect's hearing apparatus is called a **tympanum**. Sound familiar? (Sorry, couldn't resist, but think "drum" – ear-drum!). Anyway, place the insect on your favorite chair, in the drawing. You don't have to do this in real life, or real time – since insects don't tend to be very cooperative, especially wasps. In fact, come to think of it – DON'T TRY THIS AT HOME!!!! Do this in your summer brain's vivid imagination . . . in the comfort of your air-conditioned, finished basement, or in a friend's basement.

Use colored pencils, any style, but give us as much detail as possible, 15" x 15". This is a slice of time: make us aware of the space around us in the drawing. Consider diagonals. Be patient, give yourself the luxury of the gift of time, and don't let anyone else **bug** you while you enter the wonderful world of drawing.

continue

Assignment #4

The Landscape

The natural world is one of the most compelling visual sources of art. Humanity's place in the order of things has always been measured by its relationship to the environment. When artists draw the landscape, they are drawing the world in all its rich diversity and meaning.

Make two drawings on the same page, side by side based on landscape space: One that follows the traditions of landscape drawing and one that presents an imaginary view of the natural world.

Before you begin the first drawing, familiarize yourself with the basic elements of landscape drawing. Study examples in galleries and museums as well as reproductions in books. Take note of how different artists have interpreted elements such as sky, earth, open space, and the configurations of trees, hills, and meadows. This drawing should be done from observation in a park or in your yard, perhaps out in the country. It should contain a foreground, mid-ground and background.

For the drawing of an imaginary landscape, take the standard elements used in your first drawing (sky, earth, trees, and grass) and interpret them in new ways. Visual juxtaposition is the key to the effectiveness of this drawing. Scale relationships can also be manipulated toward favorable ends. If we viewed the landscape from an ant's scale and perspective, we would perceive a very different and strangely ordered world.

Both drawings should have a full range of values, either in black and white or color and a consistent light source. The sun will continue to move and change shadows and light source, you will need to assign the darks (shadows) quickly so they will remain consistent in the observational portion of this work.