Welcome to AP®
STUDIO ART 2D
“You can’t wait for inspiration. Sometimes you have to go after it with a club.” ~Jack London
AP® 2-D Art and Design Portfolio
Sustained Investigation and Selected Works
“As individuals we always aim to improve our capacity for independent action as a way to survive on our own terms.”

~unknown
1. Sustained Investigation (60% of exam score)

This has 2 parts to document an inquiry-guided investigation through PRACTICE, EXPERIMENTATION, AND REVISION:

- 15 digital images that include works of art, design documentation and process documentation.

- Typed responses to prompts, providing information about the questions that guided their investigation and how they practiced, experimented, and revised, (Guided by their questions).

2. Selected Works (40% of exam score)

THE BEST OF THE BEST!!!!!

Students will submit works of art and design and writing to demonstrate skillful synthesis of materials, processes, and ideas.

For AP 2-D Art: Five physical works or high-quality reproductions of physical works with written responses on paper describing the materials, processes, and ideas used.
This means that YOU will have to ask YOUR own questions to YOUR own artistic investigation. AND Practice, experiment and revise artwork that directly seeks to answer your questions.
Graham Wallas Creative Process
Conscious and Unconscious Thought

Preparation- Define the question. Research lots of different ideas with the question in mind. [Keep ideas handwritten, photo, sketch, swatch, technique. Keep all ideas because some may be useful/better for later]

Incubation- Unconscious processing allowing connections between the seemingly unconnected — these are the secret of genius.

Illumination- The “click” when your conscious is excited to bring the ideas to life. [hand written, photos, sketch, swatches, techniques, feedback, lots of mental and written refining]

Verification- is the deliberate evaluation and implementation of the plan. Consistently stepping back to critique and evolve.
In early May, students submit actual works of art and digital images of works for their 2-D Design portfolios. These works should demonstrate artistic growth and development.

All portfolios are assessed by at least seven highly experienced studio art educators (AP Studio Art teachers or higher education faculty) who apply standardized scoring criteria.

Encourage your students to visit the AP Studio Art 2-D Design student page for exam information and exam practice.
The works submitted for evaluation may have been produced in art classes or on students' own time and may cover a period of time longer than a single school year.

Any work that makes use of photographs, published images, or other artists' work must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, or concept of the source. Students' personal, unique artistic vision should be clearly evident.
The minimum submission number of works is 15.

It remains unclear if the 5 selected works has to derive from the 15 or if they can be independent.

We will complete about 24+ works, PLUS 3 graded works over the summer (1 per month).

During the 1st semester, you will need to complete @10 works each quarter, or roughly one to two works per week. The pace lessens slightly in the 3rd & 4th quarters.

You will have to get used to working on more than 1 thing at a time!

You will work steadily and aim to have the sufficient number of images by the end of the first semester.

You can then continue to refine your portfolio until May 10th 8am.
“A mind that is stretched can never go back to its old dimensions” —Oliver Wendell Holmes
TOP 10 Things TO DO:

1. Set yourself up for success by working a bit each day. Make time for yourself to be creative. Document your time.

2. Take EXCELLENT pictures of EVERYTHING – especially work in progress! But also get in the habit of photographing lots of inspiring images. ALL OF YOUR WORK must come from original photography and observation/ imagination for this portfolio. Stockpile ideas! Print photos.

3. BUY A PORTFOLIO that you can bring artwork to and from school safely. Something like this:
   https://www.amazon.com/Pro-Art-PRO-7215H-Handle-25-Inch/dp/B00JRR2H7G/ref=sr_1_3?keywords=art+portfolio&qid=1559737468&s=gateway&sr=8-3

4. Buy a quality sketchbook. It will be a significant part of this process. Make a habit of using it daily- document everything.

5. Begin brainstorming questions, prompts, themes, purposes to create.
TOP 10 Things TO DO:

6. Supplies; Michaels, Hobby Lobby, Amazon, Blick Art. Use coupons. Buy decent quality materials because this is a college class and you need to up your game. If you’re using colored pencils go with Amazon Prismacolor. They are cheaper than stores and a high quality for blending and burnishing.

7. Communicate with your peers in the group for critique. We are going to become a family working through this and it is important that we develop open honest communication for true feedback and success.

8. Go to at least one art museum this summer. There are so many to choose from. Go with friends and take your journals. Spend the whole day photographing, sketching, appreciating, and immersing yourself in ART!

9. Go on to the college board website and start familiarizing yourself with the program.

10. COMMUNICATE with me all summer. Show me what you’re doing. Ask me for advice. If I’m around I’ll plein air with you or journal or go look at art!
Getting Started

Your summer Visual Journaling assignment one will be completed by the 1st week of school. “THIRTY”

Thoroughly document your creative process on THREE works this summer; 1/month. [Max size is 16x20] Take photos of your work every day.

These will be graded and MAY be counted to your total if you decide to.

I will provide 3 monthly check-ins at the public library where we can chat about progress and ideas, get feedback on your work, and stay on track for the start of school. Meetings will be @1 hour. JULY 1st, JULY 29th, AUGUST 19th 10-11am Check Google Classroom for changes/ additional times.

You have 75 days of summer vacation so you should have no less than 50 sketches/drawings/idea generation pages/journal pages by the 1st week of school. DRAW EVERY DAY!

WRITE about your work and document everything about your process.
# AP Studio Art

## 99 Concentration Topics

Selecting a concentration topic is of paramount importance when it comes to developing the AP Studio Art Portfolio—students must select something that offers enough engagement and interest to complete 12 works relating to the same topic. Here are 99 topics to get you started thinking creatively. Each of the 99 has been used to receive a passing score on the AP Exam.

### Interactions

- Cliques and Social Groups
- Accidents or Chance Encounters
- People's Interaction with Music
- A Family Through Any Number of Years
- Encountering a New Person, Place, or Experience
- The Clash of Two Enemies
- How We Avoid Encounters We Do Not Want
- How People Meet, Talk, and Act Online
- A Party (Kid’s Birthday, Retirement, Weekend House Party, etc.)
- When Disparate Cultures Come into Contact
- Between Human and Animal

### Technical Concerns

- Light and Shadow
- Reflections on a Variety of Surfaces
- Folds and Fabrics with Pattern
- Creating Depth through Use of Line
- Illustrating a Single Story Using a Specific Artistic Style
- Hands in Various Poses, Done with Various Media
- Landscapes (or other subjects) Painted in Varying Color Schemes
- Drawing with Nontraditional Materials / Drawing on Nontraditional Surfaces
- Positive and Negative Space
- Closeups that Show Texture
- Water and Refraction

### Combinations and Juxtapositions

- Plants and Organic Material with Buildings
- Transportation Through Natural Areas
- Urban v. Rural Life
- Technology with Old/Antique/Vintage Items
- Size Distortions that Equalize or Enhance Everyday Objects
- Indigenous People in Modern Life
- Uniting Against and Enemy
- Twins and Their Lives
- Animals and the Food They Become
- Instruments and People Playing Them
- Disparate Objects Placed Together in Still Lifes

### Society and Human Interaction

- Society’s Greatest Advances Come at What Cost?
- Costumes and Clothing from Different Parts of the World
- Settings and Costumes from Various Time Periods
- Consumers and Consuming
- Dichotomy Between Rich and Poor
- Bad Choices Teenagers Make
- Beauty in an Impoverished Environment
- Lifestyles of the Homeless
- Social Issues
- Work Based on Crime
- Document Your Community
DRAWING

AP ART PORTFOLIO

1. LINE QUALITY
2. LIGHT & SHADE
3. RENDERING OF FORM
4. COMPOSITION
5. SURFACE MANIPULATION
6. THE ILLUSION OF DEPTH
7. MARK MAKING

2D
AP ART

1. unity
2. variety
3. balance
4. emphasis
5. contrast
6. rhythm
7. repetition
8. proportion
9. scale
10. figure/ground relationship
# Contemporary Elements of Art

Although these concepts are not entirely unique to contemporary art, many artists today often go beyond the traditional elements and principles in their work by using new concepts and approaches like the ones listed below.

<table>
<thead>
<tr>
<th>Appropriation</th>
<th>Appropriation is when an artist creates a new work of art by taking preexisting images from other sources and modifies and/or incorporates those images with new ones.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>Time is incorporated into an artwork when the meaning of the work is dependent on the passing of time. Artists today manipulate how moments of time are experienced through the viewing of their artwork.</td>
</tr>
<tr>
<td>Performance</td>
<td>Performance refers to artwork created by or presented to an audience. Performance as an element can also include the processes used by the artist to create the work. This takes place when the process used to create the artwork is more important than the finished work itself.</td>
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<tr>
<td>Hybridity</td>
<td>Artists use hybridity in their work through the blending of new or unusual materials with traditional mediums. The incorporation of these materials, such as recycled or industrial materials, plays an important role in the meaning of the artwork.</td>
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<tr>
<td>Perspective</td>
<td>Perspective (such as localized, forced, or anamorphic) in contemporary art refers to when an artist works with the real space surrounding the artwork itself. Perspective can play a role in the way the viewer looks at the artwork or even the way the work is perceived.</td>
</tr>
<tr>
<td>Destruction</td>
<td>Destruction refers to when an artist uses methods to show damage in or to their artwork. Many times, this destruction is documented as a process, which, in return, becomes the work itself.</td>
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<tr>
<td>Text</td>
<td>Contemporary artists utilize text in their art to push past the concept that text is only meant to be read. The additional meaning from the text adds another level of depth that cannot be created by shape and color alone.</td>
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</tbody>
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“Creativity is not a talent. It is a way of operation”
—John Cleese