

Summer Assignment AP Art

Photography Everyone must do this. You can use your phones. Make a flicker account to store photos (Free). Read work sheet if you can not find links look up concepts on Wikipedia Rule of Thirds etc. Try Try Try

If you are not going to CCA or AAI or some other summer Art program pick 5 assignments of the work sheets READ WORKSHEETS First. Try them out don't just use pencil try pen, painting, charcoal, collage. If you have a drawing journal do them in there. Come to Class prepared to SHOW YOUR WORK

Part 1:

Just as a composer uses all the instruments in a symphony to create a stirring piece of music, you should compose each picture so that its parts work together to create a work of beauty. Each item in a picture has an effect on the whole, so don't just point and shoot. Take a little time to compose each picture into the masterpiece it could be. Remember that you are trying to develop mastery in concept composition as well as in technique. [C2]

Visit the following sites and make notes in your journal about each topic. Include an image to illustrate what you are talking about. If one of your summer assignment photos fits—then use that as your image. *Cut and paste links to your browser or right-click to open:*

Shooting vertical or horizontal

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/391&pq-locale=en_US

Choosing a main point of interest

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/392&pq-locale=en_US

Adjusting your angle of view

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/393&pq-locale=en_US

Placing the subject off-center

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/394&pq-locale=en_US

Using leading lines

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/395&pq-locale=en_US

Avoiding distracting backgrounds

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/396&pq-locale=en_US

Including foreground objects

http://www.kodak.com/eknec/PageQuerier.jhtml?pq-path=332/397&pq-locale=en_US

Part 2:

In your journal, have examples of people, places, and things (three images of each), with the rule of thirds grid drawn over them.

<http://www.ruleofthirds.com/index.html>

<http://www.ruleofthirds.com/what.html>

People/Rule of Thirds

<http://www.ruleofthirds.com/people/index.html>

Project

After reviewing the rule of thirds and visiting the above assigned Kodak sites, you are to photograph (digitally or with a traditional camera) the following (refer to examples in your class text as page numbers are listed):

Plan Your Photo Composition (36 works):

1. Hands (such as braiding hair, holding something, working on something) (four works)
2. Feet/Shoes (4 works) pp. 165, 194
3. Geometric Shadows/Forms (four works) pp. 156, 161, 185, 179, 189
4. Organic Forms and/or Texture (four works) pp. 79, 100, 164
5. White on white/eggs (four works) pp. 158, 214
6. Lines (four works) pp. 136, 155
7. Glass/transparency (four works) p. 162

Project

Select four themes from the list below and photograph in color—THINK IN COLOR

1. Reflections in chrome or other reflective surface (p. 102)
2. Reflections in water
3. Store window reflections (e.g., an antique or consignment store)
4. Light through a window
5. Motorcycle close-up or car engine close-up
6. Architectural detail (p. 33)
7. Dual portraits of your friends (p. 80)
8. Lines and patterns (pp. 93, 94)
9. Foreshortened image (p. 38)
10. Close-up of texture (p. 79)
11. Silhouette (p. 116)
12. Motion/Panning (Chapter 10, p. 129—read and outline)
13. Perspective (Chapter 11, p. 137—read and outline)

Project 5—Kaleidoscope/Symmetry/Balance/Repetition

Homework

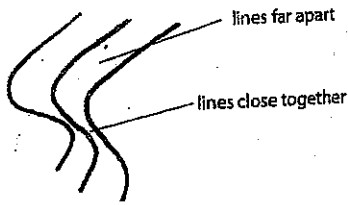
Research mandalas and have six examples in your journal.

Project

Use one of your photos to create a kaleidoscope composition in Photoshop or by cutting and pasting your actual photograph(s). OR create a kaleidoscope design using your name and a B/W color scheme in Adobe Photoshop. Overlap a vertical name in black over a horizontal name in black for the first part of the kaleidoscope design. Rotate and join sections. Expand upon the design by creating a three-panel piece.

THE DIFFERENCE BETWEEN DOODLING AND NOODLING

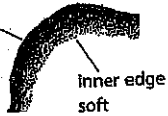
The doodling stage is different from the noodling stage. Doodling is typically free, loose, spontaneous, vigorous and fragmentary. The noodling stage is often controlled, patient, mechanical, repetitive and complete. But these neat categories have a way of spilling into each other.



UNDULATING

Semi-parallel lines are drawn widely spaced initially, in graceful curves; then they grow closer together as they turn sharply, creating a 3-D effect.

outer edge
hard



SHADED EDGE

The shape is shaded smoothly from dark to light with a soft black pencil.



Things get more complex, and often more fun, when you draw crumpled paper with patterns on it. These dollar bills took time and a sharp pencil, but this kind of patient work can be relaxing. And it trains the eye/hand muscles. For the engraved parts it helps to ask comparative questions about size and placement: i.e., "Which is wider, the engraved border or the white border?" or "Is the numeral '1' taller or shorter than the pyramid?"

Crumpled Money
35 medium-fine pencil and paper stump

THE SPIN-OFF

I set this hundred-dollar bill (in play money) on fire and then photographed it because it burned so quickly to draw from direct observation.

Spooky to Burn
Crow's-foot pen and ink with black ink



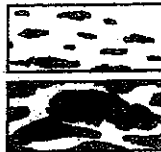
PINWHEEL

Stripes radiate from a point on the edge of each shape; alternate stripes are filled in.



DOTS

Dots with variable spacing are laid out in rows or other patterns.



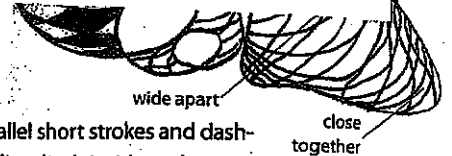
WATER

Irregular shapes, pointed at the ends, become smaller toward the top to create a sense of depth.



CACTUS

A prickly series of parallel short strokes and dashes grows along every line, both inside and out.

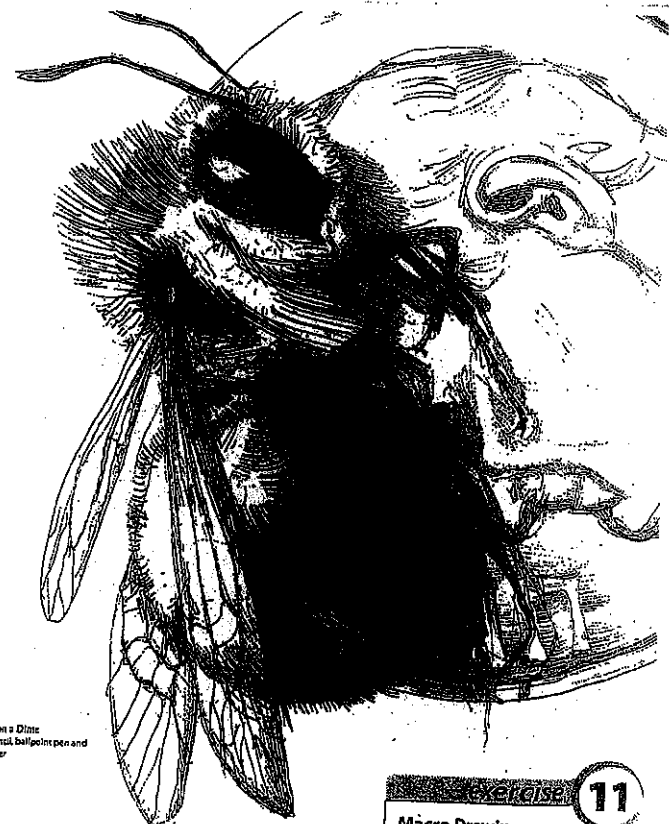


STRETCHED CHECKERBOARD

Semiparallel lines (vertical and horizontal) curve in rows; alternate squares are filled in with black.

Take a Line on a Walk

1 Do any of these "line on a walk" doodles, making sure that your pencil winds up at the starting place. Then decorate each doodle with a different "noodling" operation. You can try your versions of the examples shown here, or you can invent your own algorithms — completely different from those shown here.



Bumblebee on a Dime
Mix of HB pencil, ballpoint pen and fine-tip marker

EXERCISE 9

Creating Destruction

Make a carefully observed drawing of a crumpled object. First, using only line, accurately map the overall shape, then the secondary shapes, and finally the crumpled shapes and creases. When your map is complete, add the value tones. Pay particular attention to the difference between hard and soft edges. Use a 2B or softer pencil and a kneaded eraser to pick out highlights, and allow one to two hours.

EXERCISE 11

Macro Drawing

Make an enlarged image of a very small object or creature. Use a good magnifying glass and a strong light (or light) and take your time, as much as several hours. Ease as often as needed. A drawing like this is best done over several sessions. Good subjects are dead insects, spiders, watch and computer parts, peanuts, raisins, flower parts, hermit crabs and pepper coms.

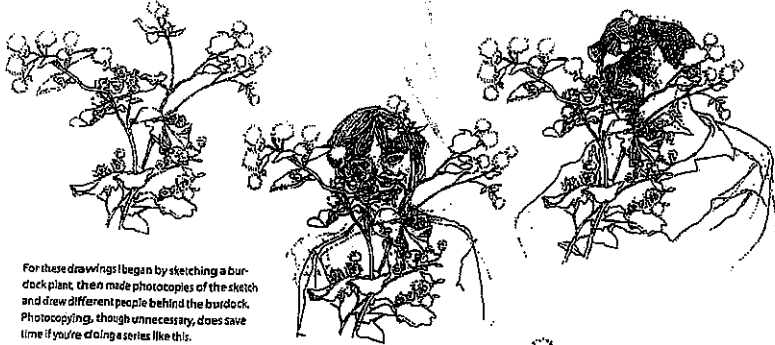
obscuring

In most pictures—just as in real life—the eye quickly settles on the center of interest and relegates everything else to the background. So what happens when you deliberately thwart this convention by placing elements in front of the center of interest? A scene of abstract or challenging convention is then a starting place for imaginative work.

It just so happens that if you choose interesting foreground elements and draw them accurately, you will often create a

tantalizing frame for your subject. The effect will be one of peering through the foreground. This often makes the subject intriguing, appealing.

You can also obscure your subject with a dramatic light and shadow pattern. Dim light often conveys mystery. Strong cast shadows reveal the forms that they fall on. The shadow side of an object often merges with the dark of the background.



For these drawings I began by sketching a burdock plant, then made photocopies of the sketch and drew different people behind the burdock. Photocopying, though unnecessary, does save time if you're doing a series like this.



13

Obscured

Make a line drawing of a tangled piece of clothline. Make three photocopies, and on each draw a person, pet or object behind the rope. Each should have a different subject behind it, and all should be made from observation. Use a 3B pencil and allow 20 minutes per drawing.

obscuring with dramatic light and shadow



1 Take some photographs of your subject under a strong light.



2 Create a simple map by tracing the photo on a light table.



3 Add a second element in front of face—in this case, a pair of hands



4 Fill in and darken the tones. Try several variations.



5 Posterize; keep details to a minimum...



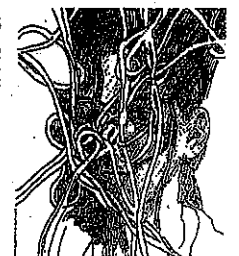
6 ... but capture the difference between hard and soft edges.



7 Here's a different effect, using a tangled piece of clothesline/rope...



8 ... positioned so as to cast strong shadows on the face.

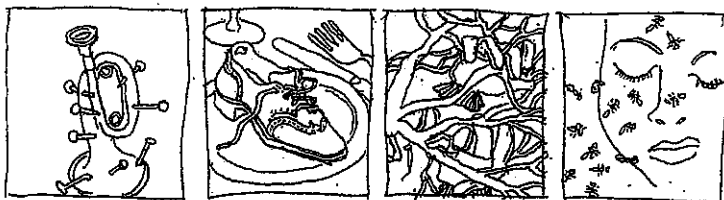


9 With only selected background shapes filled in, the drawing appears more abstract.

odd juxtapositions

Imagine walking down a quiet country road and stumbling upon a huge object standing some thirty feet high. As you stare up at it, you realize you're looking at a high-heeled shoe. What would you do? Laugh? Look around suspiciously? Conclude that you're in a dream? Whatever you do, your first reaction is likely to be disorientation. People need to make sense out of what they see, and when they don't, it provokes a queasy, off-kilter feeling that something's not quite right.

Artists—particularly the surrealists—like to evoke this feeling in their audience and play with it. Drawing things out of scale and putting things together that don't belong are two classic ways of doing this. There are endless possibilities for provocatively combining familiar objects. One secret to achieving the right effect is drawing accurately. Render each element to look perfectly normal and conventional, no matter how absurd the whole is.

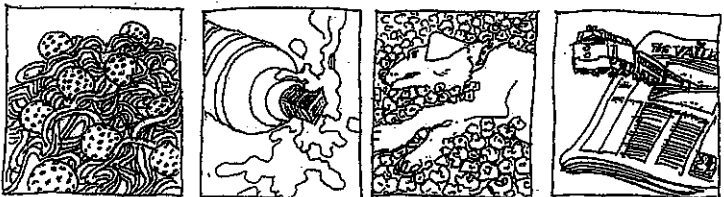


BUGLE AND NAILS

DINNERWARE AND SHOE

GLOVES AND BRANCHES

FACE AND ANTS

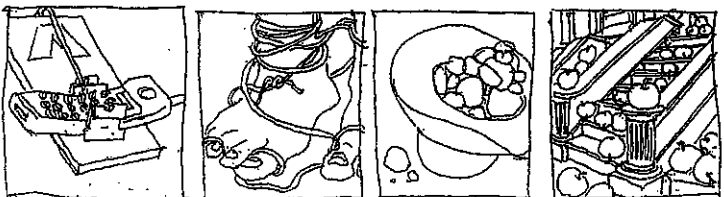


SPAGHETTI AND GOLF BALLS

MARKER AND WATER

DOG AND POPCORN

TRAIN AND NEWSPAPER

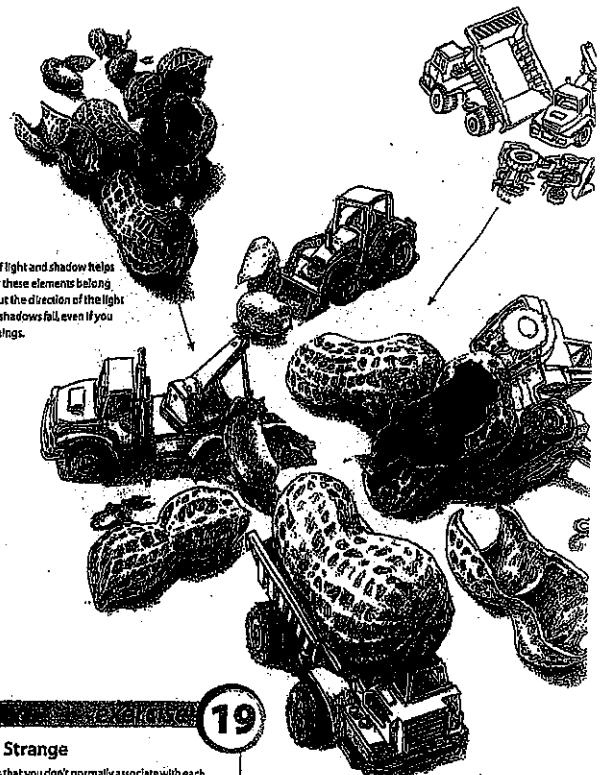


MOUSETRAP AND PHONE

FEET AND TWINE

HAT AND STONES

APPLES AND STOOP



A consistent pattern of light and shadow helps create the illusion that these elements belong together. Be clear about the direction of the light source and where the shadows fall, even if you have to levitate these things.

19

Familiar But Strange

Two objects that you don't normally associate with each other are drawn in a single drawing. Or, if you choose a more conventional subject, draw it willy nilly out of scale with each other. Spend time on this drawing. Work from direct observation as much as possible. Make your objects look convincing using a consistent, realistic shadows and significant details. Map out the composition prior to proceeding to the final drawing.

In this drawing, an odd juxtaposition mixes unrelated objects that are often out of scale with each other. Interestingly, when you render this sort of thing a realistic technique, the scene becomes almost believable. Here I have combined toy trucks with peanuts, first making separate sketches of each before making a final drawing. I did a planning sketch so I could see just how things fit together.

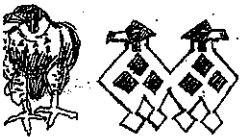
simplifying and abstracting

It is not always clear what inspires us. Sometimes it's something relatively new. Sometimes it's seeing something that has been there for a long time, but for many years suddenly comes forward, as you are seeing it for the first time. This happened for me on a trip to Morocco when I happened to visit an oriental rug maker. Here are a few of the ideas I got from that visit:

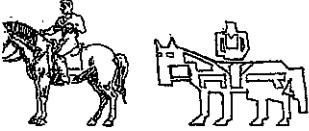
- Symmetry can be beautiful.
- What appears to be purely decorative can also be spiritual.
- Within a somewhat rigid format, a tremendous range of creative solutions can emerge.
- Symbolic meaning can be hidden inside an abstract design.
- Over time, designs tend to cross-pollinate. Indigenous motifs migrate from one region to another, like a story passed from one teller to another.
- By simplifying and making objects geometric, the artist can make them disappear into a larger pattern.
- On these pages I illustrate how naturalistic objects can evolve into pure decorative designs.



PERSIAN RUG, LATE 19TH CENTURY
Courtesy Peter Phipps/Oriental Rug Co. (Dallas, New Hampshire, and San Francisco, California)



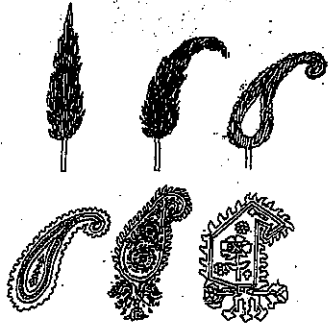
PEACOCK



KING GEOMETRIC



KING

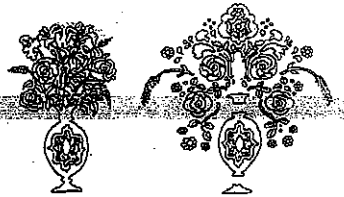


PROGRESSIVE STYLIZATION
I'm uncertain where this design—called a *baton*—originated. Some claim it came from Kashmir, inspired by the wind-blown cypress tree. Today it's found in an endless variety of decorative interpretations, and in widely dispersed geographical regions.

REVERSING AND MIRROR-IMAGING



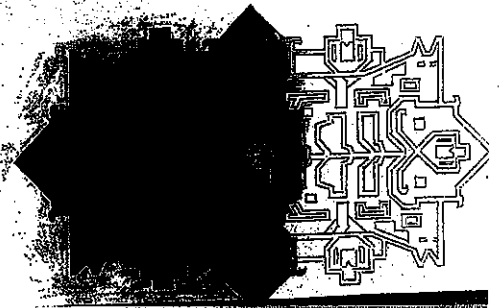
FRAGMENTING
Detaching elements and spreading them apart tends to flatten the design.



Here I've combined the various "pieces" shown on these pages into a single, integrated design. I recommend this sort of playing with pattern. And especially recommend it for those who prefer working realistically. It's a good way to appreciate the role that shape plays in picture organization. The design was first drawn with a fine-point marker and then filled in with colored pencils.



Most designers typically introduce some kind of symmetry. Symmetry reinforces the abstract qualities of a design. Here we have symmetry in four directions. Notice how the man on horseback is nearly "lost" in this design. Much of this kind of work can be done with a computer, but doing it by hand (with the aid of a light table) is more in the spirit of the carpet weaver. And it's always good to develop those fine motor skills in your drawing hand.



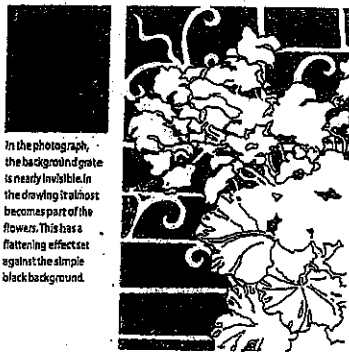
flattening and posterizing

Many of the Nouveau artists liked to adapt their decorative style to drawing flowers and insects. Even though they executed these subjects in sinuous lines and flat patterns, they prided themselves on careful and accurate observation. This is fertile ground for abduction: Draw things in the natural world accurately, but at the same time, emphasize the abstract design. Draw your flowers and insects as if they were posters. Eliminate or subdue the modeling and shading, keeping your forms within well-defined outlines, then try cropping radically—that is, zoom in close, boldly clipping off important objects in your picture.

When you adopt certain features of a style, you can stretch these features over different kinds of subject matter. Try drawing people and animals with these constraints in mind. Then make spin-offs of these drawings. Your results may look nothing like Art Nouveau—which is just as it should be. The style is just a starting point. Creativity then feeds on itself. Ideas generate ideas.



Here's an example of radical cropping. We see only the center of the flower. And the butterfly is partially out of the picture. Everything looks suspended in time and space.



In the photograph, the background gate is nearly invisible. In the drawing it almost becomes part of the flowers. This has a flattening effect that contrasts against the simple black background.

Strong black outlines create a "cut-out" effect, as if the flowers were two-dimensional. This makes us aware of the background (the "in-between" shapes) as well as the flower shapes.



ROZEN ACTION
The lines of Art Nouveau tend to curve and flow. It creates movement by directing the eye around the picture. But this movement is often interrupted by a precise, almost mechanical line. It's like flattening and freezing the image, as if you were straightening the drawing. Compare with the flatter preliminary sketch, above. The cats seem almost glued to the trees. This is due to the way the cat and branch shapes are fused together within a single outline (see below). The effect is like a piece of handcrafted jewelry, as if cats and tree were all made of the same stuff.

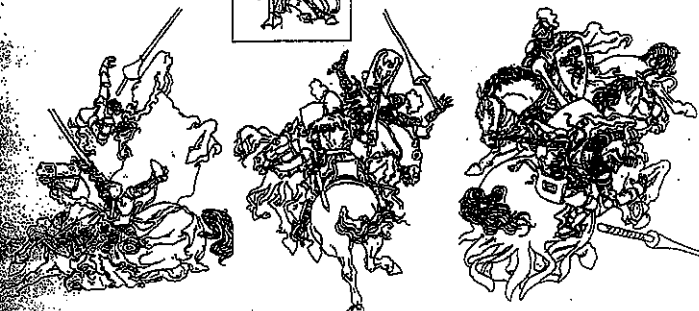


DETAIL



TANGLES

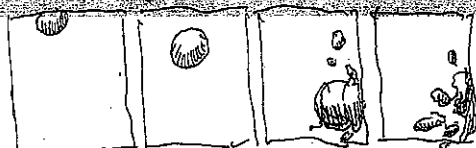
Here are some spin-off drawings in which I kept the line weight even and introduced as much confusing detail as possible. It's fun to draw—in pure line—all of the Nouveau-inspired elements, such as cloth, ribbons, manes, tails and reins. Drawings like these take patience—first to make an active, flowing sketch, at all, and then to patiently trace it onto a fresh sheet. Some of these took four tries.



A sequence is a series of drawings linked by time or logic. Each drawing flows from the preceding one and sets the stage for the next. The transition from one drawing to the next can be extremely simple and obvious or subtle and complex.

Sequence drawing is much like storyboarding a movie scene. Break the action down into discrete steps, often employing "movie thinking": zooms, close-ups, pans and the like.

Drawing sequences shift the question of "What shall I draw?" to "What happens next?" In the sequence on the facing page which I call *Car and a Ball*, I had no idea where I was going when I did the first drawing. Once I started making the ball bigger, the story began to evolve. I relied on a limited repertoire of film devices and noodling tricks (which are labeled) to move the story along.



SPLATI



RISS



LOOKALIKES



TRANSFORMATION

Drawing in Sequence

30

1. Make a row of four panels about 3 inches (8cm) square. Draw an object or person in the first box. In the next three panels, show some progressive change—make something happen. Here are just a few possibilities: collision, deterioration, melt-down, transformation, growth. Strive to make the changes evenly spaced from panel to panel.
2. Divide a large sheet of paper into twelve equally-sized panels. Leave a little space between each panel and a margin all around. This is your storyboard; use it to tell a tale in a sequence of drawings. Think of your story as if it were a movie, with the action advancing from frame to frame. Consider using film-making techniques as well as the doodling techniques described in chapter one.

Illustrating a Dream

Keep a notepad by your bedside so that you can write down your dreams (or make dream diagrams) the moment you wake up. After you have recorded six to ten of these, choose one to illustrate. Spend some time working out the composition. You might need to make several compositional sketches before settling on the final one.

Make your illustration vivid; capture the surreal qualities of the dream. Draw from photographs or actual objects when necessary for realism, but strive for an overall dreamlike mood.

With them the Seed of Wisdom did I sow,
And with my own hand labour'd it to grow:
And this was all the Harvest that I reap'd—
I came like Water, and like Wind I go.

'Tis all a Chequer-board of Nights and Days
Where Destiny with Men for Pieces Plays:
Hither and thither moves, and mates,
unthaw'd
And one by one back in the Closet lays.

Mining Culture

This project has three stages.

1. **Inspiration:** Choose a distinct art style or an art movement interests you. Visit, if possible, a museum that has a collection in that style. Make a series of sketches of, and notes about, ten pieces you like.

2. **Spin-Off Sketches:** Make a series of free-association sketches from your museum drawings. These should add something different, abstracting parts and putting them in other contexts: them personal and playful—and increasingly radical.

3. **Final Drawings:** Take three or four of your spin-off sketches transform them in a way that gives them a family resemblance they should be visually related to each other in subject and style.

Allow yourself weeks or even months to complete this project, aside from time to time and just think about it. Your final drawing look nothing like the work that originally inspired them. In fact, degree of difference is actually a good measure of the project.

pattern woven in detail

Much of the Nouveau style, about 1900, was very decorative. Artists gravitated to subjects that offered swirling lines and intricate, ornate shapes.

It's fascinating how a change in what you draw automatically shifts what you notice in the world. When I began thinking about Art Nouveau, I began noticing decorative railings and intricate architectural details. I paid attention to hair patterns and growing vines. I stopped to pick up dead insects. I've had a job in an old school building for twenty-five years, and—far from being bored—I really looked at the floor grate just inside the door shown at right. I even photographed and then traced the small drawing at right, below.

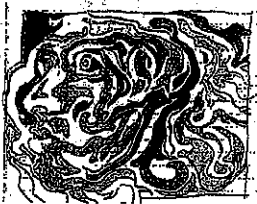


FLOOR



DECORATIVE HEAD

SWIRLING
This is a phone doodle. I was thinking of shapes like water reflections, or possibly flames, it just happened to turn into a face.



The Art Nouveau style of "spaghetti" hair is a kind of intricate patterning. I like the features making a distinct pattern, the soft tonality of the face, and the way the hair ornaments flow from the clay model.

DRAGONFLY WING



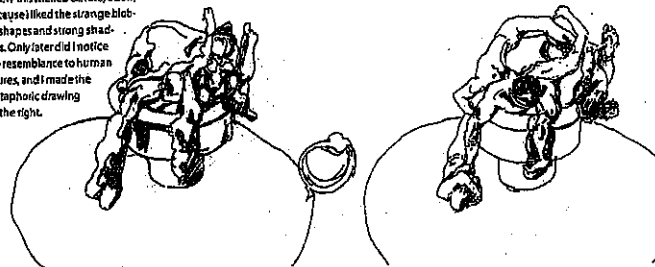
FADING

This tapered dragonfly wing that I found seemed to fit well with a life drawing I had done years ago. This is another example of not-quite-symmetry.



WAXEN FIGURES

I drew this melted candle, below, because I liked the strange blobby shapes and strong shadows. Only later did I notice the resemblance to human figures, and I made the metaphoric drawing on the right.



STYLIZING AND DECORATING



FIGURES THAT MOVE

These drawings by Lynn Sweat are about movement. The line is simple, fluid and direct; the figures curve, bend and stretch. While these were not consciously done in the Nouveau style, they embody its spirit.

SWIRLING SHAPES

A popular Nouveau device is to arrange figures with a cape or fabric to entail the feeling of movement. I do this drawing to evoke a feeling of line and passion. In the second spin-off drawing, I emphasized the abstracting quality of the shapes.



the power of themes

The examples in this chapter should make clear to you the beautiful, kinetic and reciprocal relationship between the artist and the theme. The artist chooses and executes the theme. The theme inspires and energizes the artist.

A good theme is heuristic—one drawing gives you ideas that lead to another. When you work in a series, the perennial question “What shall I do next?” has a ready answer: a variation on the last drawing. Make it alike, but different.

As we have seen from the examples in this chapter, everyone has a unique combination of interests—a unique point of view. (You might say that’s what we are: a unique point of view.) We bring this point of view to life in the themes we choose and the way we execute them.

exercise 3

Exploring a Theme

Do a dozen drawings on a single theme; make them relate visually as well as conceptually. In other words, create a unified look to this work, so that if you displayed the pictures, they would appear to belong together. Choose a theme that you can generate some passion about—something that will hold your interest over time. If, after some thought, a theme doesn’t occur to you, use the list below to prime the pump. You can take a theme directly from the list, or you can spin off from it. You’ll notice that the list contains not only different kinds of subjects (masks, circus, etc.), but also different kinds of approaches and methods (reversals, shape mergers, etc.). These latter are “meta-categories.” They could apply just as easily to any subject. Things can get interesting when you combine categories—for example, a subject (musicians) and an approach (puzzle pieces). So as you scan this list, look for possible combinations. As you work, display the drawings, and leave them up a while. You can learn a lot by studying your work over time.

MATCH BOOKS BACKS OF HEADS ROBOTS GNARLED HANDS FOOD PEOPLE SLEEPING HIDDEN IMAGES SHADOWS
MYTHOLOGY AGED PEOPLE FAMILY PORTRAITS EXAGGERATED EXPRESSIONS ROCK PATTERNS DREAMS YIN/YANG
WEATHERED BARNS FABRIC & FOLDS JUNKYARD OBJECTS MUSICIANS FROZEN ACTION ANT'S EYE VIEW CLOUDS
INSPIRED BY MUSIC QUILTED IMAGES HYBRIDS & CHIMERAS MAPS EXPLOSIONS MACRO DRAWINGS INCONGRUOUS
TRAINS MUSCLES PEOPLE ON THE BEACH FRIENDSHIP STUCK TOGETHER LIQUEFIED INFINITE REGRESS HATS ON CHAIRS
GRIDS SQUASHED & CRUMPLED MIRROR IMAGE RUINS REVERSALS REPETITION WITH VARIATION SKULLS & SKELETONS
HEAVY OUTLINES TRANSFORMATIONS SHOES CHILDLIKE DRAWINGS FOG AND SOFTNESS SYMBOLIC FARM IMPLEMENTS
FLOATING THINGS EXTREME PERSPECTIVE ROYALTY & POMF WILDLIFE FANTASY CITIES CARPET PATTERNS HERDS & FLOCKS
PLUMBING FLYING THINGS GEOMETRIC ANIMALS INSPIRED BY LOVE REPURPOSING YOUR OLD DRAWINGS URBAN BLIGHT
ANIMATED TOYS EXTREME ELONGATION MASKS TECHNO TRASH MOBS & CROWDS COSTUMES SEQUENCES LOOKALIKES
CARICATURES SYMMETRY METICULOUS DETAIL REVISED NEWS PHOTOS MELTED MINIATURES DEATH & DYING GLOVES
DECORATED SHAPES PRIMITIVE PROGRESSIVELY ABSTRACT TANGLES HISTORICAL MOMENTS CELEBRATION SILHOUETTES
KALEIDOSCOPE STRANGE REFLECTIONS REVISED MOVIE SCENES ROOTS RHYTHMIC LINES SHIFTED CONTEXT PROMETHEAN
FOLKLORE GIANT BIRDS NIGHTMARES ILLUSTRATED STORY METAPHORIC DRAWINGS RAVAGES OF WAR MONKEYS IN SUITS
EVENTS FROM CHILDHOOD ESCHER TILING AERIAL VIEW LONELY & LOST UNUSUAL GEOMETRY PARADOX TREES LIKE PEOPLE
ORDINARY BEAUTY LARGE THINGS MADE OF SMALL THINGS COMBINING OPPOSITES BATTLE SCENES MOTHER & CHILD ADD-O
PRECARIOUS CIRCUS OPTICAL ILLUSIONS SACRED FIRE & ICE PUZZLE PIECES FOOD EXOTIC LANDSCAPES SELF PORTRAIT
EXAGGERATED DANCERS TOP VIEWS CITY SCENES ANACHRONISMS SHAPE MERGERS OBSCURED LITERALIZED EXPRESSION
BARBER SHOP HIGH TECH ELEGANCE BIBLE SCENES INTENSIFIED BRIC-A-BRAC BARE FEET EXTREME FORESHORTENING
CLUSTERS MULTIPLES CASTLES TRIBAL STARK CONTRASTS DELUSIONS WORD ASSOCIATIONS COFFEE SHOP GRAFFITI
DOORWAYS & WINDOWS CONSTRUCTION MACHINERY ROPE PATTERNS ANTIQUE CARS BULLS & BEARS EVOLUTION ROBOTS
SYMBIOSIS NEGATIVE SHAPES UNDERNEATH EARLY AIRPLANES ORDER & DISORDER ENTWINED MEMORABILIA REVEALED
SEA SHELLS SANCTUARY RODEO MELTING CONNECTIONS OBJECTS ON LEGS FAMILIAR BUT STRANGE SCALE PLAY MAPS
ILLUSTRATED POETRY EATING IMPROBABLE TEXTURES BARE FEET FLORAL DESIGNS MICROWORLD INSIDE THE HUMAN BODY
MOTORCYCLES ILLUMINATED MANUSCRIPT CURVATURE MAZE VIOLENT WEATHER BALLOON PEOPLE COLLAGE COMPETITION
METAMORPHOSIS ABANDONED HAIR PATTERNS ROCK & ROLL POSTERS ORIGINS INNER LIFE EXPRESSIONIST SURREAL
UNUSUAL COMPARISONS SOMETHING'S MISSING LABYRINTHS RADICALLY CROPPED SEEMINGLY UNRELATED UNLIKELY PETS 1

- 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 stilllife) 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, stilllife, 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.