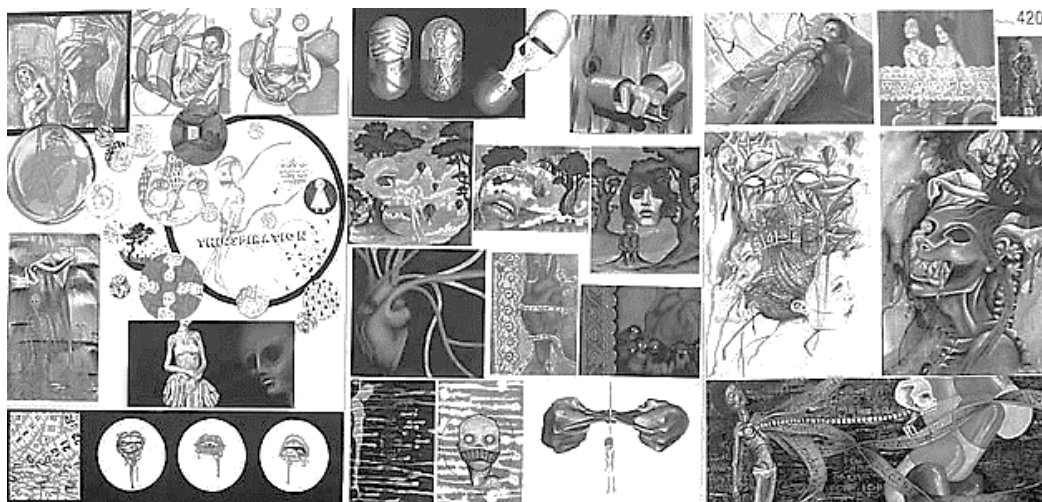


AP Studio Art – 2D, Drawing, 3D Portfolio Concentration Topics

Step 1: Brainstorm Ideas

- **Write down all subjects, themes, places, things, activities or issues that are personally relevant and that matter to you** (even random, unexpected things, such as a the art room sink, or heirloom knives and forks in your kitchen drawer). The purpose of any artwork is to communicate a message: to comment, scream, or sing about the world in which we find ourselves in. If there is no emotion behind the work, there is no driving force – nothing to direct and shape your decision making. Write down the things that you care about; that move you.
- **Include topics that are unusual, challenging, controversial, gritty or inspiring: those that fill you with passion.** Students who select substantial, heartfelt issues that they really believe in are more likely to achieve great results than those who choose aesthetically pleasing but superficial subjects. A tried and true subject can still be approached in an individual and innovative way, but choosing a topic that is novel and fresh has certain advantages. Strong, contentious issues are those which the assessors themselves have a reaction to; they provoke an emotive response. Such topics make the markers and moderators sit up and take notice: it gives them ample opportunity to see the merit within your work.



This student has used explored obsessions with beauty and our dieting / pill-popping efforts to achieve an immaculate figure.

Step 2: Evaluate your ideas

Think carefully about the topics that you have written down. Use the flowchart at the end of this article to evaluate your ideas.

- **Eliminate those which are 'cheesy'** (i.e involving pink hearts and Brad Pitt), **insincere** (i.e. a theme of 'World Peace', when really this is something you could not care less about) and **overly "pretty" or lacking in substance** (i.e. bunches of roses). This does not mean that a traditionally 'beautiful' subject cannot be successful, but think carefully before proceeding with such a topic.
- **Eliminate those subjects that you are unable to explore first-hand.** In order to create artworks, you will need access to high quality imagery. For example, if you are exploring the way in which humans kill animals in order to consume their meat, access to the inside of a butchery or abattoir/freezing works is likely to be essential. Reliance on photographs taken by others is rarely a good idea. No matter how awesome a theme appears, if you are unable to explore any aspect of it firsthand, it is very unlikely that you will be able to do the topic justice. Remember that you will likely need to return to your source imagery several times during your high school course, so a submission based upon a particular plant that only blooms for a couple of weeks out of the year or a view of your village during a rare winter snow storm is very risky. The ideal subject is one that you can physically return to, whenever you need – to draw, photograph or experience first-hand.
- **Remove the topics for which the source material is excessively simple,** i.e. containing only a few forms, textures and patterns. A small pile of cardboard boxes, for example, might inspire a great drawing, but if this is the starting point for an entire year's work, the straight lines, rectangular forms and flat box surfaces are unlikely to provide enough visual variety to explore for months on end. Overly busy source material, on the other hand, is not an issue – it is much easier to simplify form and detail than it is to add back in.
- **Eliminate those topics for which the source material lacks aesthetic appeal.** Do not mistake 'aesthetic appeal' for pretty. In fact, some of the 'ugliest' things can be stunningly rendered in an artwork or design. Art teachers (and artists in

general) often speak of finding the beauty in the ordinary or mundane: seeing the magic in that which others have discarded or forgotten. This does not mean, however, that anything is suitable for your topic. Some scenes are genuinely unattractive and unsuitable visually. Certain object combinations (due to their particular shapes, colors or textures) are extremely difficult to compose in a pleasing way. Similarly, some items – particularly disproportionate drawings or designs by others – are very challenging for a high school student to replicate. A drawing, for example, of a doll that is proportioned unusually, may appear to be an inaccurate, badly proportioned drawing of an ordinary doll. In other words, the examiner may not realize that the doll is proportioned badly – they may think you simply cannot draw. (If you find ascertaining the aesthetic potential of your ideas difficult, discuss this further with your art teacher).

- **Eliminate topics which are common or over-done (unless you have an original way of approaching this topic).** It does not matter if *some* others have explored the same topic as you... With the millions of people in the world, it is highly unlikely that you will be the only one to explore a particular theme (in fact, this is beneficial, as you can learn from others...and no one will make art exactly like you), but, if EVERYONE is doing it – if it is a topic that the examiners have seen a hundred times before, you should think carefully about whether you have something sufficiently new and original to say about it.
- **Ensure that the topic you choose is something that you really care about and which can sustain your interest for a year.** If you have more than one topic left on your list, pick the thing that you care about the most.

Tips for a Successful Concentration

It is not enough to focus on a subject (trees) or a medium (charcoal). If trees, why trees? Is it about growth? Negative space in nature? Protective canopies? Strength and endurance? Branch and leaf structures? The “design” of a forest in compositional relationships? Look at Mondrian, van Ruisdael, Courbet, van Gogh, and Fairfield Porter.

Your exploration should go deeper than merely taking a subject and executing it in a variety of media or styles. Example: Apples rendered in watercolor, stipple, crosshatch, cubism, fauvism, and surrealism.

Ideally, you should develop a visual language that fits your idea, a style and medium and format appropriate to the theme you are investigating.

A concentration can be a series of works that are very consistent in theme and approach OR it may evolve and develop as the visual idea is explored, ending in a different place than where it began. In either case, it is best to start out with a clear plan of attack; if the idea changes, the change will usually be the natural result of discoveries made in the process of exploration.

Do not choose to work in a medium in which you have absolutely no experience. This is not the time to try something completely new. The point of the concentration is to work in depth. This can usually be best achieved in a medium in which you are already familiar. You are developing a concept, not a technique.

Research artists who have worked in styles similar to your own direction or with similar subject matter. Do not rely totally on yourself for inspiration. Look at historical masters, contemporary artists, the world around you and your peers to cross-pollinate your own ideas.

If you choose to work in an area rich in cliché or teenage stereotypes your work must be very original. It is strongly recommended that you avoid topics such as blood dripping, skulls, large eyes, hearts, fairies, vampires, emotion through eyes, your girlfriend/boyfriend, sunsets, rainbows & clouds, or sad clowns.

ALL images must adhere to copyright laws. By using original imagery or drawing from life you will avoid any issues.

Themes such as “my feelings and emotions”, “nature” or “flowers” are much too broad for a concentration. Even the more common concentration themes such as portraits or still life need a specific focus. Still-lives that tell a story or emphasize a certain interest in composition or design will be more successful. If the concentration is “portraits”, you should consider things like format, intent, point of view, lighting, style, and expressiveness.

Visit the College Board Website. READ the Concentration Statements and then look at the artwork. Really LOOK at how the artwork is connected and the artist developed the idea.

**These are ONLY A FRACTION of what you can do. Pick your three favorites and combine them into something new. You should not take this at face value. Explore and be creative.

Interactions

1. Cliques and Social Groups
2. Accidents or Chance Encounters
3. Encountering a New Person, Place, or Experience
4. The Clash of Two Enemies
5. How We Avoid Encounters We Do Not Want
6. How People Meet, Talk, and Act Online
7. When Disparate Cultures Come Into Contact

Technical Concerns

1. Reflections on a Variety of Surfaces
2. Folds and Fabrics with Pattern
3. Creating Depth through Use of Line
4. Illustrating a Single Story Using a Specific Artistic Style
5. Landscapes (or other subjects) Painted in Varying Color Schemes
6. Drawing with Nontraditional Materials/Drawing on Nontraditional Surfaces
7. Positive and Negative Space
8. Water and Refraction

Combinations and Juxtapositions

1. Transportation Through Natural Areas
2. Technology with Old/Antique/Vintage Items
3. Size Distortions that Equalize or Enhance Everyday Objects
4. Indigenous People in Modern Life
5. Twins and Their Lives
6. Disparate Objects Placed Together in Still Lifes

Society and Human Interaction

1. Society's Greatest Advances Come at What Cost?
2. Settings and Costumes from Various Time Periods
3. Beauty in an Impoverished Environment
4. Lifestyles of the Homeless
5. Work Based on Crime
6. Document Your Community

Environment and Human Effects

1. Using Nature as a Basis for Design
2. Landscapes Over the Course of Multiple Years
3. Fences and the Divisions they Create
4. Site Specific Artworks
5. Impermanence/Ephemerality
6. How Can a Solitary Figure Alter an Environment?
7. The Destruction of Natural Disasters
8. Development Encroaching on Habitats

Journeys

1. The Journey of an Animal (Salmon Swimming Upstream, Birds Flying South, etc.)
2. The Slow Disintegration of an Object or Group of Objects
3. The Evolution of an Illness
4. Metamorphosis
5. Life Cycles
6. Time Travel
7. The Life of an Athlete, Musician on Tour, Circus Performer
8. Documentation of a Road Trip

Feelings or Emotions**

1. Abandonment
2. Vulnerability
3. Anxiety
4. Obsession
5. Humiliation
6. Repulsion
7. Courage
8. Empathy

People's Unique Qualities

1. What do people do to Be Different?
2. What Lengths Will People Go To in Order to Be Extraordinary?
3. Fashion Choices and Accessories
4. Portraits Focused on Hair
5. Goals and Future Plans

6. Habits
7. Unusual Life Experiences

Single Object or Single Events that Represent Something More

1. Childhood Toys
2. Biographies Through Personal Effects
3. Souvenirs from a Family Vacation
4. An Important Sporting or Life Changing Event
5. A Move Across the Country

Encounters, Experiences, and Meetings

- The meeting between mother and child/adoption/ birth.
- The clashing of those who despise each other.
- The shields we put up in our brains: the filter between ourselves and those we meet.
- The joining (or meeting) of two halves.
- Meetings between strangers...The million people we pass on a daily basis, but never connect with.
- Encounters with God.
- Online encounters and the changing social landscape of the world.
- The clashing of cultures.
- Shameful encounters / those you regret.
- Meeting for the last time.
- A life-changing moment.
- Remembering an experience a long time ago: the passing of time/generations.
- The meeting of truth and lies.
- Meeting your childhood self or yourself fifty years in the future.
- Physical meetings between two things: the boundaries and edges, perhaps at a cellular level (plunging into/stabbing/tearing apart).
- The meeting of theory and practicality.
- How our own biases, backgrounds and modify/influence every experience we have: the influence of the mind.
- The aftermath of a meeting that never happened.
- Meeting temptation: the battle of wills.
- The meeting of technology and nature.
- Ancient man meeting the modern world: the conflict between genes and the modern environment.
- Terrorist encounter.

Combinations and Alliances

- The butterfly effect (how a combination of actions/behaviors leads from one thing to another until every tiny moment in life is interwoven with all the moments that came before).
- Political alliances.
- How 'good' people can complete horrific acts when lead on by the wrong situation and the wrong company.
- The legal binding (combination) of lovers: marriage / civil unions.
- Combination of genes: Darwin's theory of evolution – how traits are passed on etc.
- Twins.
- Siblings.
- Mismatched Couples.
- Discipline and being cruel to be kind.
- Combinations of exercises / sets / routines.
- Mixing of light (light streaming through colored glass windows etc).
- Combinations of numbers – gambling, addiction.
- An uneasy alliance: a dog about to break its chain.
- Things that depend on each other for survival: a plant growing in dirt trapped in a hole in the rocks; tiny creatures

that live in on the fur/skin of others – ticks on cows/hair lice/germs.

- Eco-systems – the interconnection of water/life etc.
- A trusted alliance: horse and rider; blind person and guide dog.
- Business networks that rely on one another.

Fossils

- Highly accurate, scientific records.
- The layering of time.
- Disintegration and memory.
- Archaeology and the documenting of fossils.
- Unexpected items as fossils (i.e. a fossil of an iPod or other contemporary object – remnants of a modern existence).

Society Today

- Modern diet/processed food.
- Digital technology and the impact it has on our lives.
- The psychiatric torment of modern man.
- Drugs and mind-numbing forms of escape.
- More, more, more: ever-increasing consumption.
- Disconnection from the whole: i.e. a factory worker who spends his/her whole life assembling one tiny part of a product, without having any input into the big picture: disillusionment with life purpose.

Inside / Outside

- Framing / windows.
- Breaking in the exterior barrier of things
- The inconsistency between what is going on in the outside world and the inner turmoil of someone's brain.
- The change in state as something moves from outside to inside the human body (i.e. food > energy).
- An environment that is devoid of 'outside' i.e. fluorescent lights / poor ventilation...lacking in plant life...unable to see nature outdoors...the dwindling human condition, etc.
- Apocalyptic future: what will happen if humans destroy the outdoor conditions; or a wall is erected to keep an infected virus-ridden population "outside".
- The peeling back of interesting things to expose what is underneath (inside)...i.e. banana skins, seedpods, envelopes.
- Vegetables or interesting fruit sliced through to expose the insides (things with lots of seed/pips/bumpy skin etc).
- Something opening to reveal something unexpected (i.e. inside a cardboard box).
- The Impossible Staircase: indoors blending into outdoors in an indeterminable fashion/a blurring of dimensions.
- Inside an animal carcass.
- Inside the earth: minerals/geology/the underworld.
- Sectional views through a landscape (i.e. showing a slice through the ground/inside the earth): mines/slips/erosion/quarries, with trucks and machinery taking soil and rocks away.
- The soul: inside / outside – leaving the body.
- Plays upon storage and scale, i.e. miniature 'scaled down' items inside other items, like large wild animals stored inside tiny jars.
- Castings of the insides of objects – things you don't normally think about – that are then exposed for all to see.
- Walls/divisions/outside.
- The deterioration that has occurred to something as a result of being left outside (i.e. an ice sculpture that is left in the sun or a decayed, rusted, weathered structure showing the long term effects of the elements).
- Animals in a small enclosure: a sorry life in comparison to those wild and free outside.

- Looking outside from an unusual perspective, i.e. as if you are a mouse looking through a small crack into a room.
- Inside is meant to equal haven/shelter: what if inside is not this at all: a crime scene/an inside that has been violated.
- In the palm of your hand.
- The contents of something spilling out.
- Shellfish or snails inside their shells.

Harmony and Discord

- The human mind, swinging from joy to misery and despair/schizophrenia/the meddling mind: our own worst enemy.
- A whole lot of similar things, with one different thing that clashes with the rest.
- Disturbing of the peace: a beautiful scene which is rudely interrupted (i.e. a hunter firing a bullet into a grazing herd of animals or someone pulling out a gun in a crowded shopping mall).
- The broken family/divorce/merged families.
- Meditation to escape the discord of modern day life.
- Prescribed medication (happy pills) to minimize the discord in life – but eliminates the harmony?
- A visual battle: a mess of clashing colors.
- Things in the wrong environment: placing objects unexpectedly in different locations to create discord (or at least alertness and aliveness) a scene of apparent harmony.

Changed Landscape

- Erosion.
- The impact of human waste/litter on the environment.
- Urban sprawl.
- The pattern of crops, farming, and paddocks on the land.

Sky High

- Black holes/stars/solar systems/the big bang.
- Cloud formations/the science of rain.
- Patterns humans have made in the landscape – i.e. motorways/city grids.
- Hang-gliding/hot air balloons/free fallings/parachuting.
- Insects/birds flying.
- Wing structures.
- Airports.
- The aftermath of a plane crash.
- Things blowing into the air (old newspapers/an open briefcase/seed pods/dandelion seeds).
- Falling off a high rise building.
- Giants/over-scaled items.
- An inner cityscape of high rise buildings – glimpses through windows to people living lives contained in tiny capsules in skyscrapers.
- Athletes/sports people leaping through the air.

Shade

- An intricate still life that creates shadows which become an integral element of the composition.
- Translucent sculptures.
- Woven shadows.
- Overlapping shadows from multiple light sources.
- A dark alleyway or other location where the lighting conditions are dramatic.
- Photographs of paper sculptures: artificial manipulation of form to explore light and shadow.
- Skin color.
- A monochromatic subject, with the emphasis on tone (light & shade) rather than color.
- Hats and sunscreen/skin cancer.

- Buildings with visible shading screens built into the facade.

Icons

- Toilet symbols in airports with crowds of people of multiple ethnicities (i.e. icons communicating without language).
- An absurd aspect of a pop star's life.
- The worship of a pop star by an ordinary teen (posters peeling off a crowded bedroom wall etc).
- Religious icons – relevance in the modern world.
- Someone using icons to communicate.
- The lie of the icon: a pop star with a public image that is nothing like they really are.
- Sex symbols: the disparity between 'real' bodies and those portrayed in magazines.

Memorabilia

- An obsessed fan's memorabilia collection relating to a particular famous person.
- Objects related to something negative that you don't want to remember: i.e. a night out on the town (cigarette butts, empty beer bottles).
- Memorabilia related to a famous wedding (i.e. Prince Charles and Diana).
- A collection of tacky plastic characters from a particular film, that lie forgotten and dusty in the bottom of a box.
- War memorabilia, interspersed with photographs.

Neon

- 'Sleazy' signs from a dodgy part of town...with litter/other traces of human life/dark alleyways underneath.
- An inner cityscape crowded with brightly lit signs – perhaps exploring things to do with the clutter of human life/overpopulation of space, etc.
- A decrepit sign (on an entertainment park or tired motel, for example) with broken bulbs/peeling paint.
- Disassembling old neon signs and reassembling different signs together in tongue-in-cheek ways.
- Inspiration is drawn from the Neon Boneyard – where old neon signs go to die (part of the Neon Museum).
- Focusing on the eye-catching aspect of neon color to draw attention to unexpected subjects.

Playing

- Young children playing with toys.
- A family playing a card or board game.
- Playing in water – or at the beach, with a bucket and spade in the sand.
- Sports – competitive playing.
- 'Playing the field'.
- Dress up games.
- A young child putting un make-up in the mirror (playing at the imitation of adults).
- Wendy houses.
- An early childhood education scene.
- Playing gone wrong: an injured child/fighting children, etc.

Folding Structures

- Origami.
- Paper airplanes.
- Architectural models.
- Folding architectural structures.
- Tents.
- Beach chairs.
- Weaving.

Journey

- A physical journey from a particular destination to another (i.e. the mundane drive between your home and school...seeing beauty in the ordinary etc; your first visit to see something that moved you).
- The transformational journey from old to new (old structure demolished for something new/old technology making way for new etc).
- A journey through time, such as a person aging/physical changes, or a record of memorable occasions in life.
- Getting through an emotional circumstance, such as a loved one passing away or overcoming illness.
- Conception/pregnancy/birth.
- A miniature journey (i.e. walking down your garden path – with a viewpoint at your feet, etc; brushing your teeth in the morning – the journey from arrival at the sink to bright white smile).
- Achieving a goal.
- An academic journey – through school etc (ambition/academic goals/failure/success/test papers/assignments/grades, etc...as in the hurdles you need to go through to get to a university).
- Memorabilia related to a particular journey (i.e. an overseas trip).
- A still life made from tickets, maps, timetables.
- The journey of an animal (i.e. a bird or fish, swimming upstream).
- The journey of an insect walking a short distance over interesting surfaces.
- Terrorism and the journey you will never forget.

Domestic

- A family argument.
- Domestic chores – focus on a mundane ordinary task such as doing the dishes.
- Wild versus Domestic.
- The 'perfect' home situation illusion and what bubbles below the surface.
- Domestic versus foreign/invading/other.
- Domestic goods = items made in your own country...a still life featuring country-specific items.

Digital Dreams

- The merging of reality and our 'online' lives.
- The fictional online persona (the person we craft in our Facebook profiles and so on).
- Cyber dating / online love.
- Brain waves and digital imaging of human brains while dreaming.

Looking Through

- Windows/frames – from unexpected locations / unexpected angles or in places where the outside scene contrasts the inside scene.
- Transparent layers / glass / distortion / interesting views through things.
- Old overhead projector transparencies.
- Flicking through an old recipe book or photo album.
- Looking through small gaps between leaves in the foreground at a natural scene.
- .
- Inappropriate snooping through someone else's personal belonging.

People – Ordinary and/or Extraordinary

- People engaged in ordinary mindless actions, i.e. brushing teeth, doing one's hair, eating breakfast.

- Scars/tattoos/deformities that are out of the ordinary.
- The vices of ordinary people (cigarette smoking, alcoholism, food addiction, etc).
- The facades/layers people build up around themselves to make themselves seem extraordinary – make-up, fashion accessories, etc.
- A person of extraordinary importance in your life (your mother or grandmother, etc).
- Ordinary people who have extraordinary roles (i.e. a firefighter).
- The extraordinary.
- Merging images of people with other objects to make fantastical creatures.
- .
- The desperate attempts or lengths someone will go to become extraordinary.
- Depictions of ordinary people, so that they look eerie and extraordinary, like the awesome artworks by Loretta Lux.
- Sculptures of the ordinary, at extraordinary scales.

Old and New

- Meeting your childhood self or yourself fifty years in the future.
- Ancient man meeting the modern world: the conflict between genes and the modern environment.
- Ancient artifacts, alongside modern instruments.
- Discarded outdated computers/technology, to make way for new (things that become rapidly obsolete).
- Fresh fruit alongside rotted and decaying produce.
- Plastic surgery: an attempt to make old into new.
- A decaying structure alongside a new, contemporary form.
- New posters overlaid onto an outdoor wall layered with old, peeling posters.
- An old architectural form demolished for something new/old technology making way for new etc).

Here and Now

- The impact of digital technology on modern lives.
- Advances in preventative health and medicine.
- The prevalence of natural disasters in recent times.
- Terrorism.
- Time.
- The mechanics of an old clock.
- A topical issue, such as food addiction.

Arrival/Departure

- Train stations/Airports/Looking out windows at that which is left behind.
- Divorce/departure of a parent.
- Parents who leave their children.
- Recovering from departure/coping mechanisms.
- First day at school (or some other place).
- Feet walking away.
- A decaying, decrepit building after the departure of the occupants.
- A look at building entrances and exits.
- Motorway exits.
- Maps/subway routes/directions for travelers.

Fruit, vegetables and gardening tools placed in a setting of your choice

- A freshly harvested outdoor setting.
- A farm-like scene with wooden crates/indoor wooden shed.
- Vegetables stored for animals.

- Vegetables hanging to dry, i.e. onions/garlic with tools leaning nearby.
- A kitchen scene.
- A fruit and veggie shop.
- A bustling marketplace.
- Preserving fruit – knives/chopped fruit/preserves in glass jars.
- Fruit, veggies, and tools in an unexpected location, i.e. hanging in plastic bags.
- Abstract works derived from the patterns on the skin of fruit and vegetables or the interiors that have been sliced open with knives.
- The brutal smashing of a watermelon or some other fruit or vegetable with a hammer.
- The hanging of decaying fruit and vegetables.

Time-Honored

- Wedding traditions.
- Birthday celebrations.
- Religious rituals.
- Guy Fawkes.
- Christenings.
- Coming-of-age rituals.
- Graduation ceremonies.

Other

- Abandonment of both places and people: Student's works were depicting people at a nursing home and some were of abandoned places.
- Evolution of Illness: Student's grandmother had Parkinson's disease and she illustrated through photographic collage, stitching, and writing the process of that illness on her grandmother's memory, physical ability, etc. Each image (portrait of grandmother) had a poem she'd written about the grandmother interspersed. She printed images on silk organza and layered them with drawings that depicted anatomical body parts effected by the disease. The portrait became blurrier and blurrier of each image. This was used for 2D Design mixed media portfolio, however, if the student was to focus more on the drawing aspect of each piece this could be used in the AP Studio Drawing portfolio.
- Illustrating a field trip to a historical farm emphasizing on the antiques, tools, etc. of the historical period.
- Painting or drawing friends in different historical time periods through costumes and settings. Each friend was illustrated in an era and costume that was their current passion like dance, acting, etc.
- Series of work based on places a student visited that her deceased father had visited. She used mixed media...photography, collage, painting for AP Studio Drawing Portfolio.
- Illustrating a story using an artistic style like fauvism.
- Portraying events of short duration.
- Painted abstractions derived from microscopic cellular structures.
- Works inspired by a story about the first flower blooming on the site of the Cambodian "killing fields".
- Life in celebrity culture: Voyeurism into other people's humiliation, pain, weakness, and betrayal.
- A society based on most efficiency: Explore the most efficient system for - living, food, education, birth, transportation, etc. Student created oil pastel drawings of plant material juxtaposed with manmade objects.
- Abstractions derived from still lives of household objects.
- Ink drawings based on photographic portraits.
- The body as a landscape.
- The skeleton/bones put into before and after situations.

- Unusual environments.
- War (inspired by Viet Nam Veteran, but grew to all conflicts).
- Large close-ups of insects that evolved into very graphic interpretations.
- Light - What is light?
- Wings - How do we fly?
- Water theme. The student used water as a metaphor.
- The documentary style works of local veterans who fought in Afghanistan. Student submitted this for 2D Design Mixed Media Portfolio, but could also be used for AP Studio Drawing Portfolio by focusing on drawing techniques/ types of shading.
- Fruits: Student illustrated growth on trees through the picking, processing, selling, and consumption by people.
- Self Portraiture in action (at play) from early childhood to later childhood with a focus on color and texture. Remember color can play an important impact through the symbolism and how it's used.
- Kitchen objects set up to represent cellular structures (in biology) with dramatic lighting and usage of color.
- Fauvist style landscapes of places that have meaning for you.
- Favorite book or poem illustrated in a specific style (exaggerated perspective).
- Trip overseas - creating posters, flyers, magazine covers to advertise the country (using photos that you have taken yourself).
- Human influences on the environment - using photos the student took of aesthetically unpleasing human-made structures (oil rigs, factories, etc.) The student then developed the photos and used them to do hand coloring, collage, and experimental mixed media techniques, finding the beauty within the ugliness.
- Close-ups of machines - engine parts, factory machines, etc. combined with exaggerated 3D effects and specific usage of color (i.e. warm/ cool, analogous, etc.)
- Choose a particular artist/ or style and emulate it, setting up your own people/ objects/ landscapes or abstractions.
- Animal shelter drawings.
- Self-portrait with grid overlays/ variations within each grid.
- Reflections on a variety of surfaces.
- Insects with a colorful and humorous viewpoint.
- Expressive landscapes painted using specific color schemes.
- Flight shown in extremely technical drawings and paintings which included sinking helicopters in the jungle as well as a bird on a wire, UFOs over the southwest.
- Winged creatures: Drawn in high detail-moths, bats, bees, etc.
- Landscapes from my route home from school.
- Cultural costumes.
- Children as consumers and advertising.
- Effects on American children (from age 8 to age 18) spending 7.5 hours per day using electronic devices.
- Cultural heritage as a resource for exploitation. Instead of producing new works of art, past works are picked over, recycled, remixed, regurgitated, and/or repurposed.
- Subject dealing with fake corporate and commercial meaning in our lives.
- The journey of fruits as it travels thousands of miles by plane/ truck and emits 12 lbs. of carbon dioxide into the atmosphere.
- Childhood overconsumption of "anything".
- Altered books based on love gone sour, or other unique themes.
- Cultures: Student began with ethnic cultures expanded to include tourists, homeless, etc.
- Feathers
- Loneliness/estrangement
- Micro views which become abstractions.
- Body language.
- Loss of father or family member: Student illustrated person at seminal events.
- Environmental consciousness.
- Fabric textures.
- Construction: Student-based a series of photos of different sites and the impact it has on the surrounding areas.
- Glamorized 1940s jewelry.
- Porches in my neighborhood, and how it reflects the owner's identity.
- Bareness (both literal and metaphorical).
- The dramatic figure (figures with theatrical lighting).
- Dance movements from different cultures.
- Idiosyncrasies (portraits revealing this in the student's friends).
- Smaller than normal size.
- An examination of what is real or mirage using faces and masks.
- Illustration of a story about a girl/boy building a sailboat, losing it, and buying it back.
- Freedom of expression: What it looks like?
- Trophy as empty compared to the fulfillment of running and playing soccer.
- Resistance
- Synthetic environment rivals nature as a driving force in our lives.
- Breakdown of community.
- The insecurity of social roles.
- Stresses of modernity and globalization.
- Chemicals in the air, water, and food affecting our brains in unknown ways.
- Digital rewiring of our brains in unhealthy ways.
- Noise used: Rain, wind, and people talking, now it is the roar of traffic, the drone of the fridge, the buzz of monitor...and its constantly being cranked up.
- Stimulation addiction, or constant brain buzz (jog with earphones, sleep with iPhone, work with music, etc.) and its effects.
- Corporate advertising as large psychological experiment on the human race: The average American receives 3,000 marketing messages per day. What is its impact? Erosion of empathy, due to overexposure to violence, pseudo-sex, rape, torture, genocide, etc. on prime-time TV?
- Alice in Wonderland theme comparing parts of the story to a teenager's life.
- Roller coasters and their structures turning it into the abstract design(s).
- Consequences of cultural homogenization or lack of diversity - i.e. same hairstyles, catchphrases, action-hero antics, etc.
- Experience of information overload, drowning in an endless stream of connectivity, or experiencing digital daze: Inability to concentrate, feeling foggy, anxious, and fatigued.
- Compare one person's worldly possessions throughout history or in different parts of the world (i.e. the shoes of Gandhi vs. the shoes of Imelda Marcos).
- A series of expressive landscapes based upon personal experience of a particular place.
- A personal or family history communicated through the content and still of still-life images.
- Abstractions from mechanical objects used to explore mark-making.
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion.

- An exploration of interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A series of figurative works combining animal and human subjects - drawings, studies, and completed works.

The following list is more for 3D AP students

- Create pottery vessels both handmade and wheel thrown
- Build assemblages based on the works of Louise Nevelson
- Design and construct theatrical set models
- Build a series of wood constructions showing movement through space
- Build kinetic sculptures based on Alexander Calder
- Create a series of soft sculptures
- Build found object figurative sculptures based on Marisol
- Carve soap stone memorial/monument sculptures
- Use foam core to create a park landscape sculpture
- Coil built sculptural humanoid forms
- Do a series of wheel works that are raku fired
- Throw a set of dishes based on textures found along a rough coastline
- Sculpt a series of naughty children
- Design and illustrate pop-up books
- Do a series of fiber works, such as weavings, feltings, etc...
- Do your personal history depicted in bas relief
- Design and construct educational toys
- Design and build a theatrical set: actual size
- Do a series of installations
- Create a series of artist's books
- Cast a sculptural series of simplified forms based on Constantin Brancusi
- Experiment with slips and Japanese surface decorations on simplified wheel ware
- Do a sculptural series of environments
- Do a series of found object sculptures
- Do a series of earth works in the style of Andrew Goldsworthy
- Develop some special effects
- Create masks for a movie production
- Work with neon and terra cotta
- Sculpt distorted human forms inspired by Fernando Botero
- Sculpt the heroes of literature
- Sculpt the goddesses of different primitive or indigenous religions
- Design a car from paper to clay
- Design an amusement park inspired by physics
- Do a ceramic series building and firing in the technique of Maria Martinez
- Do a series of sculptures with found objects that emphasize movement
- Work with the figure and plaster
- Use fiber as a sculptural form in human depictions
- Do a series of wrappings based on the works of Christo
- Draw a fantasy boxes giving homage to the media darlings in the style of Joseph Cornell
- Do a series of personality furniture

ELEMENTS & PRINCIPLES OF ART

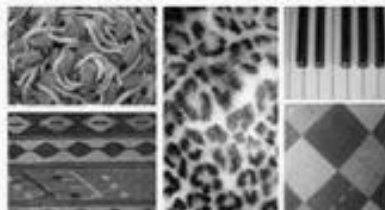
LINE

Line is the path of a point moving through space



PATTERN

Pattern refers to the repetition or reoccurrence of a design element, exact or varied, which establishes a visual beat.



SHAPE / FORM



Shape implies spatial form and is usually perceived as two-dimensional. Form has depth, length, and width and resides in space. It is perceived as three-dimensional.

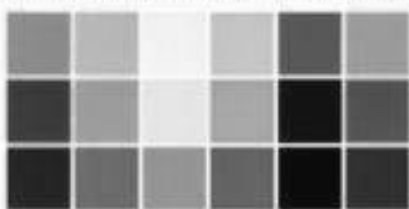
RHYTHM / MOVEMENT

Rhythm or movement refers to the suggestion of motion through the use of various elements.



COLOR

Colors all come from the three primaries and black and white. They have three properties – hue, value, and intensity.



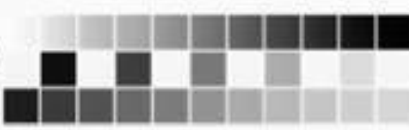
PROPORTION / SCALE

Proportion is the size relationship of parts to a whole and to one another. Scale refers to relating size to a constant, such as a human body.



VALUE

Value refers to relative lightness and darkness and is perceived in terms of varying levels of contrast.



BALANCE

Balance is the impression of equilibrium in a pictorial or sculptural composition. Balance is often referred to as symmetrical, asymmetrical, or radial.



TEXTURE

Texture refers to the tactile qualities of a surface (actual) or to the visual representation of such surface qualities (implied).



UNITY

Unity is achieved when the components of a work of art are perceived as harmonious, giving the work a sense of completion.



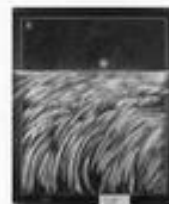
SPACE / PERSPECTIVE

Space refers to the area in which art is organized. Perspective is representing a volume of space or a 3-dimensional object on a flat surface.



EMPHASIS

Emphasis refers to the created center of interest, the place in an artwork where your eye first lands.



Elements of Design!



Line is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.



Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.



Forms are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes, and triangles are forms.



Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art when we can create the feeling or illusion of depth we call it space.



Color is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).



Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

Value is an element of art that refers to the relationship between light and dark on a surface or object and also helps with Form. It gives objects depth and perception. Value is also referred to as tone.

Principles of Design!



Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.



Emphasis is the part of the design that catches the viewer's attention. Usually, the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.



Movement is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along lines, edges, shape and color within the artwork.



Pattern is the repeating of an object or symbol all over the artwork.



Repetition works with the pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.



Proportion is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, the proportion can refer to the size of the head compared to the rest of the body.



Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.



Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.



Unity is the feeling of harmony between all parts of the artwork creating a sense of completeness.

Caution, unsuccessful concentrations ideas used in AP Studio Art have included the following because the theme can be too vague:

- Portraits of emotions
- People who shape me
- Nature in general
- Memories in general
- Shocking viewers with the bizarre
- Surrealism
- Faces
- Flowers
- Eyes
- Family and friends
- Reflective surfaces
- Illustration of inner thoughts
- Moments I was happy
- Self-portraits
- Music
- Everyday life objects
- Goddess/myth
- "Different cultures"
- Guitars
- Reflections
- "Ideas of beauty"
- Dance