

AP Studio Art requires a significant amount of time outside of class to meet the requirements of the portfolio, which means that it will also require a significant amount of time outside the school day. Be sure to review the attached AP Scoring Guidelines before, during and after you create your projects, as all of your work will be evaluated based upon these AP criteria.

You should be thinking over what you want to focus on for your Sustained Investigation. The “Sustained Investigation” is a body of related works that demonstrate commitment to a thoughtful investigation of a specific visual idea, through inquiry-guided investigation utilizing practice, experimentation, and revision

Your Sustained Investigation should be thought provoking and have enough depth the require much thought and investigation.

***Sign up for Remind AP 2020-21 81010@eehkf8**

***We'll be using OneNote for all documents and to store images and writings**

ALL assignments will be due the first day of class. These assignments must be taken seriously and not rushed. Please do not wait until the last minute. Use the AP guidelines as your rubric when completing your projects. If you do not complete these assignments, you will not be able to achieve an “A” for the first marking period.

~If you have not yet taken an AP class, go to... www.collegeboard.com to register ASAP.

You will find information on the AP Studio Art courses, the “exam”, scoring rubrics, as well as examples of past student work and how they were scored.

~It is an invaluable website. Under “My organizer” you can create a free user account—you can use this account to access information about any AP exam and class.

~Under the “College Board Tests” section, you can click on “AP” which will take you to the AP homepage.

Your Summer Assignment is to keep a Daily Sketchbook

There will be Three “check-ins” over the summer

- **You must purchase a new sketchbook for AP Art: minimum size 9” x 12”.**
 - **You may use any media or mixture of media for your sketchbook. If you use pastel and charcoal in your sketchbook, tape a piece of tracing paper over them to protect them from smudging.**
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Daily Sketchbook

You will keep a sketchbook/journal throughout the summer. **Each page in it should be dated.** Try to draw, paint or collage in it daily for a minimum of 10-15 minutes a day. Remember many of your sketchbook drawings will be exploratory, a place where you can develop ideas. Use your sketchbook to write, journal and keep track of your ideas. You can complete many of the ideas on the list below or come up with your own ideas. Note, some of the items on the list are meant to be “warm ups” or “studies” and not necessarily meant to become fully resolved. By the end of the summer, you may actually need more than one sketchbook. **You can draw, paint, pastel, charcoal, collage,**

Remember to improve at ANY skill you need to practice. The only way to quickly improve your drawing skills is to draw daily. A lot of your sketchbook work should be observational drawing. These do not have to be “finished” drawings. Look at the Technical Skill/Skill Development list. Along with observational drawing, you should explore creative composition, color studies, and begin to explore your individual ‘style’ of art. An artist’s style comes with years of practice, observation and searching for what inspires you. This can happen from trips to museums, movies, art books, etc. By looking at other artist’s work you begin to find out the technique/style of artwork you are drawn to, which you can then apply to your own work.

Sketchbook Daily Drawing

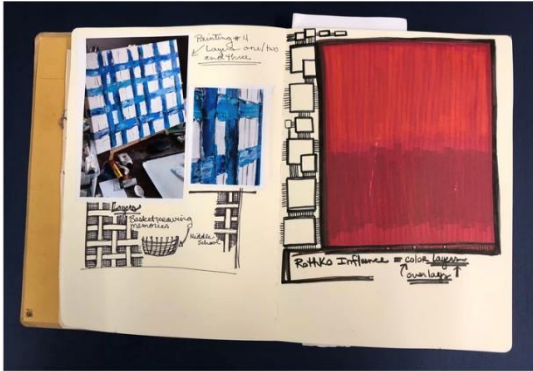
Your sketchbook is a place for you to organize your thoughts and ideas. You should include in your sketchbook:

- “Snippets” of your source/s of inspiration. Inspirational item, such as, photos, objects, magazine/newspaper clippings, shapes, color, fabric pieces.
 - “stuff” that inspires you.
 - Quick sketches and drawings.
 - Investigation studies.
 - Journaling/Collage of ideas.
 - Paint samples.
 - When you are working in your sketchbook, be mindful that you are exploring ideas and inspiration.
 - Use your sketchbook to practice and experiment with techniques and materials.
 - to select a Sustained Investigation topic. Make sure you review the list often and note your ideas in your sketchbook.
 - Research a variety of renown artists and create works combining components of at least three to create a completely original ideal.
 - You may use any media/s. These do not have to be a fully resolved pieces.
 - Photos *that you take* that inspire you.
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Motivation for the exploring ideas in a process journal.

Inquiry - What's the WHY?

- Artistic Goals
- Artistic Influences
- Personal Memories/Experiences
- Artistic Mentors
- Process- Developing & Documenting
- Outcomes- Documentation & Discovery
- Reflection

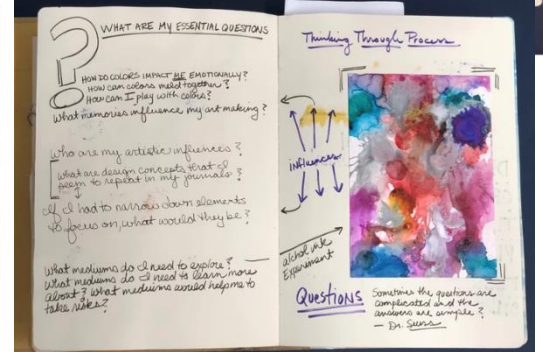
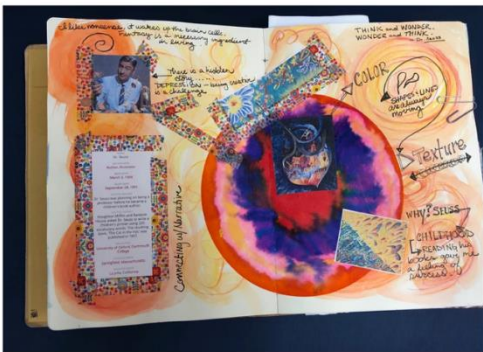
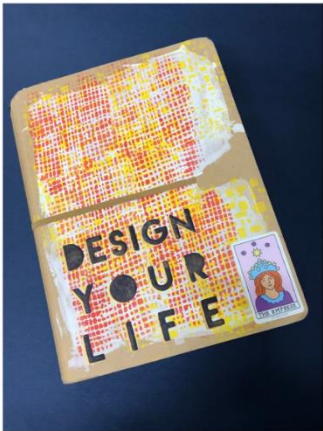


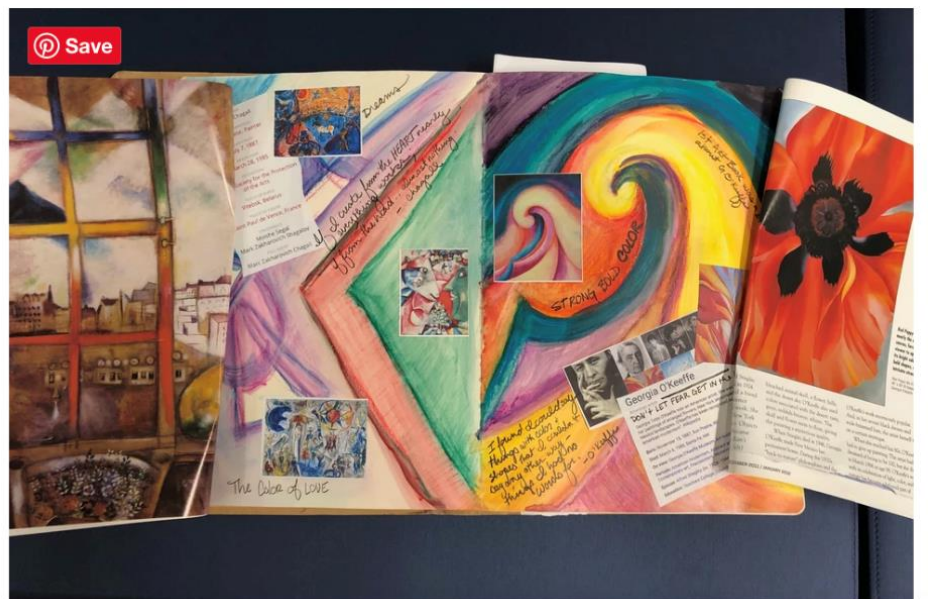
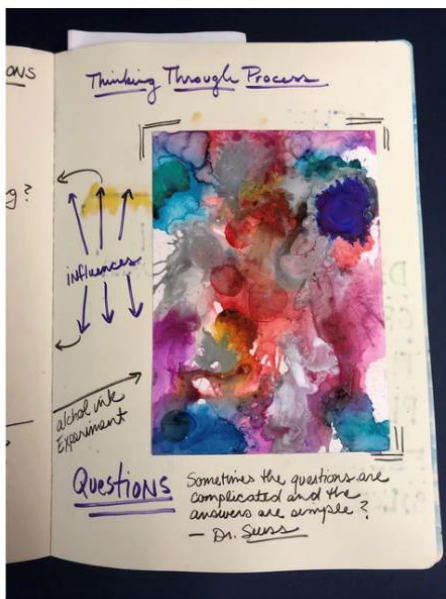
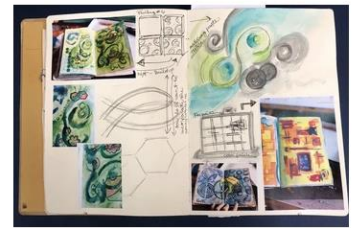
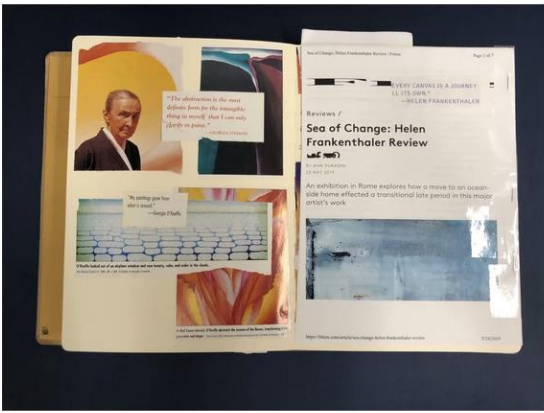
Georgia O'Keeffe said - "I found I could say things with color and shapes that I couldn't say any other way." **In what way can you express your exploration in non-traditional ways?**

Dr. Seuss said - "Think and Wonder Wonder and Think" **How can you "wonder and think" about your creative process?**

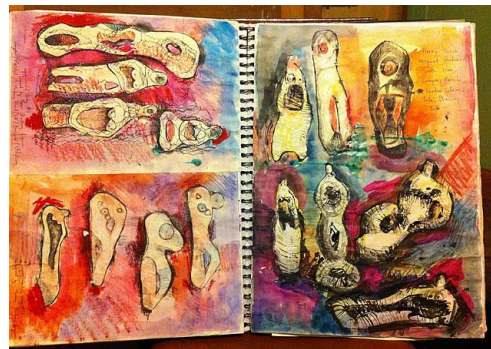
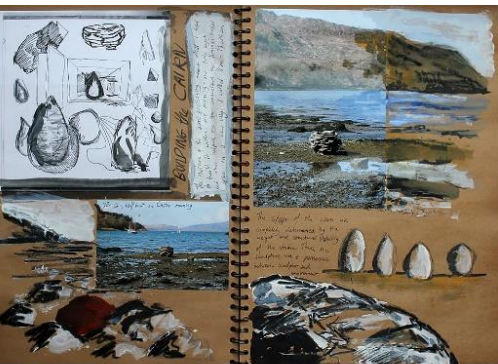
Dr. Seuss also said - "Sometimes the questions are complicated and the answers are simple." **The questions can be more important than the answers so, how are you going to document your questions?**

Georgia O'keeffe said - "The days you work are the best days." **How are you going to keep your momentum to WORK through the challenges inherent in the creative process and document it (the good stuff and the bad stuff)?**





Brainstorming/Planning Sketchbook Pages



1. What is your prompt/mission for this particular investigation? Write it out somewhere within your planning pages. Describe what you plan to make in detail & explain/defend how this piece works with your Sustained Investigation.
2. What medium/s do you [plan to use for this piece?]
3. Draw at least three composition possibilities.
4. Experiment within these pages with media and mark making techniques.
5. Draw your final composition.
6. List imagery/etc. that you need for this piece.
7. These pages should be "works of art".
8. Print out good quality imagery and support material to include.



Ideas to Explore

Technical Skill/Skill Development

- Draw all the contents of your junk drawer with one continuous line.
- Make a detailed drawing of a rock.
- Draw a dark object in a light environment.
- Draw a light object in a dark environment.
- Make a detailed drawing of five square inches of grass.
- Draw a transparent object.
- Draw a translucent object.
- Do several studies of eyes, noses, and mouths in a variety of poses.
- Draw an interesting object from three different angles.
- Value Studies—Draw three eggs and part of the carton with a strong light source.
- Draw three metallic objects that reflect light. Focus on highlights and reflections.
- Refraction—Create two drawings of separate objects partially submerged in water.
- Make three drawings (your choice of subject) using materials with which you are not familiar.
- Draw a piece of patterned fabric with folds.
- Draw a bridge and all of its details.

People

- Draw an object in daylight and then again at night by artificial light.
- Fill two pages with a collage of images and words that appeal to you. You must add at least two hand drawn images that overlap.
- Illustrate a dream that you have had.
- Make an extreme detailed, close-up drawing of your eye.
- Empty your wallet, backpack or purse and draw what you find.
- Draw something using one continuous line. Put the pencil on the paper and do not take it off the paper until the entire drawing is finished.
- Sink with dishes in it and soapy water.
- Fill a plastic bag with objects and draw.
- Close up of an object making it abstract.
- Extreme perspective.
- Five drawings on top of each other.
- Distorted reflection.
- Draw someone you sit by who is sitting in an odd pose.
- Draw family members with things that are important to them.
- Draw yourself (or someone else) painting toenails.
- Find a quiet place in a crowd. Draw the crowd.
- Draw a someone by the light cast from a TV/Phone/Computer or other screen.
- Make a portrait of yourself in twenty years. Or in fifty years. Or both.
- Draw a masked man (or woman) that is not a superhero.
- Draw the ugliest baby you can imagine.
- Draw two sports figures—one in a dynamic pose, one in a static pose.
- Draw two self-portraits with odd expressions.
- Draw something or someone you love.
- Take a picture of someone near you on a bus or in a car. Draw them.

Animals

- Animals still or in motion (take a trip to the zoo).
- Draw your art teacher in a fight with an animal.
- Draw an animal playing a musical instrument.
- There is an animal living in one of your appliances. Draw it.
- Draw a dead bird in a beautiful landscape.
- Draw something from a pet's point of view.
- Draw an animal taking a bath.
- Draw an animal taking a human for a walk.
- Combine three existing animals to create a completely new creature.
- Draw a family portrait. Plot twist: It is a family of insects or animals.
- Draw an animal playing a musical instrument.
- Draw the most terrifying animal you can imagine. Or the most adorable.

Food

- Draw a pile of dishes before they get washed.
- Draw a slice of the best pizza you have ever seen.
- Draw junk food and the wrapper.
- Draw your favorite food.
- Create your own restaurant. Draw the restaurant, your executive chef, and a 12-item menu.
- Draw the ingredients or process of your favorite recipe.
- Draw salt and pepper shakers.
- Draw fresh fruit or vegetables, or something fresh from the oven.
- Draw a salad.
- Draw the oldest thing in your refrigerator.
- Draw a piece of fruit every day until it becomes rotten.
- Draw everything on a restaurant table.

Objects

- Draw what is in the rearview mirror of the car.
- Draw moving water. Draw still water.
- Draw an object floating.
- Draw an object half submerged in any kind of liquid, sink, bathtub, pool...
- Make a drawing of all of your drawing materials.
- Find a trash can. Draw its contents.
- Draw tools that belong to a certain profession.
- Draw three objects and their environments. One of the three should be in motion.
- Draw the interior of a mechanical object. Zoom in, focus on details and shading.
- Create three drawings of messes you have made.
- Draw five objects with interesting textures: wood grain, floors, tiles, walls, fabric, etc.
- Draw a collection of purses, wallets, or bags.
- Draw your favorite well-loved object or childhood toy.
- Draw a watch or another piece of jewelry.
- Draw something hideous that you keep for sentimental reasons.
- Draw something with a mirror image.

Creativity/Originality

- Draw yourself as an original superhero.
- Make a drawing that looks sticky.
- Draw a mysterious doorway or staircase.
- Draw an empty room. Make it interesting.
- Draw a flower. Make it dangerous.
- Draw an object melting.
- Draw an imaginary place, adding all kinds of details.
- Draw a gumball machine that dispenses anything but gumballs.
- Danger! Draw yourself in a dangerous situation.
- You are on the back of the bus. Figure out who is with you, where you are going, and why. Illustrate and explain.
- Draw what's under your bed (real or imagined).
- Draw the most incredible game of hide-and-seek you can imagine.
- Create a new sport. You can improve an existing sport, combine two existing sports, or come up with something completely new.

Open-Ended Themes

- Make a drawing that is totally truthful.
 - Make a drawing that lies all over the place.
 - Make a drawing that is completely and utterly impossible.
 - Story Illustration: Fix a story that you don't like or reflect/improve upon one you do.
 - Let someone else choose your subject and tell you what to draw.
 - Draw your greatest fear.
 - Use song lyrics, quotes, or poetry to inspire a drawing.
 - Find the three most useless objects you can and draw them.
 - Draw an interesting form of transportation.
 - Draw something for which you are thankful.
 - Go somewhere new and draw what you see.
 - Draw something that can't be turned off.
 - Draw something soothing.
 - Draw something you think sounds or smells incredible.
 - Draw something that needs fixing.
 - Draw something you've always wanted.
 - Draw something out of place.
 - Draw something that should have been invented by now.
 - Draw something you keep putting off, or something that causes you to procrastinate.
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Prompts for Exploration and Possibilities for Sustained Investigation

Selecting a Sustained Investigation topic is of paramount importance when it comes to developing the AP Studio Art Portfolio

For some students, deciding on a *Sustained Investigation* can be the starting point of something spectacular—they find a topic that they are passionate about, they begin creating immediately, and they develop the concentration part of their portfolio almost effortlessly. For others, however, making a final decision brings their work to a screeching halt. They cannot find enough angles or approaches to the topic that interest them, they struggle to engage, and procrastination becomes worse than ever. For those students, this list can be used to start the preliminary process of creative thought, conceptual development, and brainstorming. A final topic doesn't need to be a forced decision, but it is never too early to begin the process of its development. This is a good place to get you started.

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 Lives

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

Environment and Human Effects

- Using Nature as a Basis for Design
- Architecture and its Surrounding Environment
- Landscapes Over the Course of Multiple Years
- Fences and the Divisions they Create
- Site Specific Artworks
- Nature Taking Over a Decrepit City or Abandoned Buildings
- Impermanence/Ephemerality
- How Can a Solitary Figure Alter an Environment?
- The Destruction of Natural Disasters
- Flowers as a Representation of Human Emotion
- Development Encroaching on Habitats

Journeys

- The Journey of an Animal (Salmon Swimming Upstream, Birds Flying South, etc.)
- The Slow Disintegration of an Object or Group of Objects
- From Young to Old
- Through the Seasons of the Year
- The Evolution of an Illness
- Metamorphosis
- Working Through Fears, Pain, or Illness
- Life Cycles
- Time Travel
- The Life of an Athlete, Musician on Tour, Circus Performer
- Documentation of a Road Trip

Feelings or Emotions

- Abandonment
- Vulnerability
- Anxiety
- Depression
- Phobias and Fears
- Obsession
- Humiliation
- Joy

Feelings or Emotions

- Repulsion
- Courage
- Empathy

People's Unique Qualities

- What Will People Do to Be Different?
- What Lengths Will People Go To in Order to Be Extraordinary?
- Idiosyncrasies of Peers as Captured in Portraits
- Fashion Choices and Accessories
- Tattoos
- Portraits Focused on Hair
- Showing the Work that Goes Into Developing Talent
- Goals and Future Plans
- Habits

- Unusual Life Experiences
- Images of Beauty Throughout the World

Single Object or Single Events that Represent Something More

- Masks
- Shoes
- Childhood Toys
- Biographies Through Personal Effects
- Quinceanera
- Sporting Events
- Souvenirs from a Family Vacation
- The Best Meal You've Ever Eaten
- First Paycheck
- An Important Sporting Event
- A Move Across the Country

TIPS FOR A SUCCESSFUL INVESTIGATION

1. 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.
2. 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.
3. Ideally you should develop a visual language that fits your idea, a style and medium and format appropriate to the theme you are investigating.
4. 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.
5. Do not choose to work in a medium in which you have absolutely no experience.
6. 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 concept, not technique.
7. Research artists who have worked in styles similar to your own direction or with
8. 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. 7. 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.
9. ALL images must adhere to copyright laws. By using original imagery or drawing from life you will avoid any issues.
10. 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 lifes 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.
11. Visit the College Board Website. READ the Sustained Investigation statements and then look at the artwork. Really LOOK at how the artwork is connected and the artist developed the idea.

More Ideas to Explore

- Pattern & Actual Texture
- Repeat Serial Forms
- Scale in Landscape – Extreme Depth
- Light Sources
- Organic Repeated Form
- Layers & Meaning – Hung Liu
- Found Object Incorporation – Rauschenberg
- Surface Pattern Textile Design
- Symbolic Narratives
- Landscapes – Macro
- Figures in Space
- Birds
- Holidays
- Furniture as Art
- Movement & Light
- Light Source & Color – Monet
- Point of View
- Children in Motion
- Color in the City – Abstraction
- Quiet Landscapes
- City through the senses
- Self-Portraits
- Reflection of Light on People/Things
- Abstracting Symbolism
- Addressing time effects on an Object
- Develop recurring motif
- Motion effects of Wind – Make it Visible
- Sent Messages
- Nests
- Buckles & Clasps
- Contents of Purses/ Backpacks
- Abstracting Landscapes – Diebenkorn
- Construction Machinery
- Parks & Playgrounds
- Personal Spaces
- Closets
- Shoes
- After Dinner
- Refuge
- Out
- Power Over
- Quiet
- Multiples
- Grocery Store
- Restaurant
- Cooking
- Dishes
- Manifest Destiny
- Transition
- Recession
- Climbing Out
- Waiting
- Pathways
- Travel
- Instruments in Life
- Jazz – Bearden, Picasso, Saunders
- Effect of Light & Motion in Urban Settings
- Urban Decay
- Macro vs. Micro
- Color/Texture Triptychs
- Sign Posts
- Shorelines
- Fault Lines
- Farmer’s Market
- Reflections in Water or Metal
- Lamps as Family Groupings
- Book Cover Designs
- Effects of Placement of horizon line on ordinary objects
- Side view Landscapes
- Abstracted shape with detail
- Silhouettes
- Object as Chair
- Costume Design
- Set Design
- Vertical Spatial Composition
- Figure/Ground Relationships
- Make a Zine
- Graphic Novel – Maus, The Visitor
- Resting Places
- Childhood Fears
- Exaggerated Portraits
- Working with Hands
- Nature in Urban Landscape
- Fly Fishing
- Kayaking
- Swimming
- Family Traditions
- Color Theory Exploration
- Figures in Costume – Narrative
- Dramatic Weather Landscapes
- Environmental Impact
- Modern Portraits as Ukiyo-e
- Musical Instruments
- Bicycles
- Life of a Raindrop
- Glory of Food
- Stuff that Happens to Me
- Chrome, Reflection
- Busy Bodies – Stretch & Motion
- Animals
- Bananas or Fruit

- Seasons
- Contours
- Mirrors
- Openings
- Peeling
- Inside my Shoes
- Watches
- Rusty Machinery
- Tricycles
- Hats
- Storms
- Wings
- Barriers
- Crustaceans
- Restrictions
- Staplers
- Typewriters
- Eggs
- Boxes
- Fences
- Containers
- Package/Industrial Design
- Gum
- Kites
- Wheat Fields
- Windows
- Coverings
- Power Tools
- Breakfast/Lunch/Dinner
- Comfort Food
- Vegetables
- Mosquitos
- Nets
- Corners
- Fishing Lures
- Things that Unravel
- Ribbons
- Glasses
- Horses
- Cowboys
- Currency Design
- Kitchen
- Stove
- Fusion
- Marbles
- Boats
- Within the Jar
- Woven
- Zippers
- Buttons
- Work
- Turtles
- Teeth

- Nuts & Bolts
- Roots
- Bridges
- Ripples & Waves
- Cocoons & Life Cycle
- Shattered
- Out of Focus/ In Focus
- Pockets
- Inside of Fruit/Nuts/Vegetables
- Ropes
- By the Waterfront
- Soda Can
- Wrapped Food
- Geography/Topography
- Dark Alleys/Hallways
- Fish
- Underwater
- Sounds
- Luggage
- Tea/Coffee
- Divers
- Feathers
- Drop
- Easels
- Ladders
- Piles
- Forgotten Things
- Combinations
- Feet
- Holes
- Morning
- Endangered Species
- Garbage
- Oxymorons
- Maps
- Weights
- Snakes
- Tunnels
- Numbers
- Cracks
- Hairdryers
- Races/Jumps
- Pieces
- Things in my Car
- Things in my Refrigerator
- Balloons
- Rocks
- Crumpling
- Screw on Lids
- Tupperware
- Inside Out
- Altered Book
- Closure

- Gloves
- Wheels
- Sit
- Interior Spaces
- Exterior Spaces
- Illness & Injury
- Interior as Contour Line
- Roller Coaster
- Skateboards
- Fortune Cookies
- Program & Poster Design
- Image & Text Incorporated
- Illustrate a Poem
- Groups of People
- Cancer/Disease
- Abandonment
- Chores around the House
- Tea Party or Dinner Party
- Daily Rituals
- My Life in Small Moments
- Tree Forms, Structure
- Abstracted Figure
- Chairs as Portraits
- Personal Totems
- Dreams Personified
- Uncommon/Unusual
- The Mannequin
- Close-ups of Old Cars
- Enlarge to Abstraction
- Unrelated Imagery – Rosenquist
- Butterflies
- Insects
- Inside Looking Out
- Design in Nature
- Triptych Devotional Paintings
- Architectural Renderings showing (exploring) the interior and exterior space with a strong focus on light, perspective and structure
- Exploration using realistic and non- objective animals (stipple technique....a series of black and white ink drawings moving into color)
- Process piece showing the making and baking of a cake
- “The Wedding” from the engagement ring to the sealing kiss
- “The Attic” the childhood experiences
- An exploration of design textures related to nature – Art Nouveau
- Landscapes based on childhood experiences
- Portraits and the human form
- Pistolero Poses (gun fighters)
- Toilets and water closets
- Monkeys or Primates
- Junk yard still life
- Tomatos from seed to fruit
- Tennis shoes, boots
- Figures with striped clothing
- Fantasy characters – gargoyles, fairies, dragons, etc. – convincingly rendered
- Low riders
- Circus life
- My ancestry
- Crime and punishment
- Things that come in pairs
- The movie experience
- Foreshortened figures and objects
- Portraits
- Subject showing progression through historical references from a variety of artists
- Women in feminine roles
- “Exhaustion”
- “Seven Deadly Sins”
- “Things That Make Me Smile”
- Cartoon character through animation cells
- Architectural viewpoints that are unusual. Architectural forms that are unusual.
- Historical events
- Reflections of images wherein the reflections are an emotional exploration (of literal reflections)
- Instruments that make music
- Generations of my family
- Icons within our society
- Strength of Women
- Dreams and Dream Images – Chagall
- Dance Images – Degas
- The Infinite – M.C. Escher
- Emerging Images of Tiger in my Culture – Melissa Miller, Hokusai
- Struggle to Find One’s Self – Dali, Picasso
- Home
- Figure Studies in Strong Lights/Darks
- Car Interiors
- Abstract Portraits
- Unconventional Angels
- Architectural Drawings from a Different Point of View
- A Particular Style of Art
- An Object or Product Drawn in a Succession of Locations and/or Styles
- Illustrate a Classical Character or Story in a New or Modern Way
- Childhood Memories
- Toys/Games
- Visions of the Future
- Evolution of an item as it Deteriorates or Decomposes

- Time Lapse of a Person, Place or Thing
- Deconstruction of Still life, Subject or Portrait
- Families/Couples – Alice Neel
- Transformations – Dali, Magritte
- Bizarre Interior Spaces/Perspectives
- Appliances – Warhol, Oldenberg
- Tools or Utensils – Dine, Warhol
- Furniture
- Portrait/Figure Distortions in Color/Shapes – Ed Paschke
- Family Celebrations – Carmen Lomas Garza
- Figures in Motion or at Rest from Extreme Perspective – Bird’s or Ant’s View
- Common Objects that Investigate Social Issues
- Architectural Landscapes w/ Morphing Shadows – deChirico
- Figure Drawing – Contour, Gesture, Portrait
- Architecture from Unusual Viewpoints – Cropped Closely, Bird’s or Ant’s View
- Abstracted Objects
- Mechanical Elements
- Organic Objects Drawn w/ Mechanical Analysis
- Personal or Social Issues
- Object Emerging from a Bag – Escape/Cultural Bags/Social Commentary
- Illustrate a Descriptive Work – Livid, Scrumptious – Munch, Bacon
- People Morphing into Objects Integral to their lives – Ken Veith, Steve Desteve
- People Morphing into Objects that have become Obsolete
- Illustrate Folklore Landscapes or Real Areas
- Abstraction Dealing with Light & Liquid – Pfaff, Baldessare
- Minimalist Images of Architecture Focusing on Light & Shadow
- Influential Women – Alice Neel, Lucien Freud
- Same Thing Over Time w/ Different Light
- Geometric forms into Organic
- Organic forms into Geometric
- Animal Bones
- Skeletal Structure
- Social Issues
- Desert Landscape
- Visual Puns – Magritte
- CD Jackets
- The Human Form Within Nature
- Travel
- The Graphic Self
- The Cinematography of Fellini
- Hunger
- Family Relationships
- Urban Symbols
- Suburban Interpretations
- “My Cultural Icons”
- Fears
- “The Power of Words”
- People That Have Influenced My Life
- Organic Abstractions in Mixed Media
- Illustration of Bible Stories with References
- Canterbury Tales in Anime
- Electronic self-portraits and figures from realism to abstraction
- Black and white photographs of buildings interiors and exteriors
- Toys and the idea of what a toy is to different people and age groups
- Japanese patterning (Japanese student)
- American quilt patterns – Gee’s Bend, Faith Ringold
- Signage
- Doors
- Exterior Design
- Clothing
- Mechanical Illustration
- Transportation - trains, planes, autos
- Pattern in Nature
- Distortion
- Radial Composition
- Melting
- Logos
- Media Package
- Illustration of a Fairy Tale
- Invent a Toy
- Calendar w/ a Theme
- Page Layout
- Life Cycles
- Portraits as Pattern – Klimt
- Food
- Historical Events
- Analytical Sketchbook – daVinci
- Automotive Design
- Asymmetrical Composition
- Culture in the Classroom
- Community in the Lesson
- Second Languages
- Personal History
- Who Are We?
- Bicultural Ideals
- Notions of the Ideal
- Unity through Proximity
- Scale: Human Referencing
- Transnational Identity
- Color as Emphasis
- Family Ideals and/or Realizations
- The Multicultural Family

- The TV Family
- Color as Emotion
- Generational Attitudes
- Multigenerational Culture Differences
- Color as Balance
- Value as Space
- What is a Family?
- Emphasis through Value
- Emphasis through Place
- Contextual Placement
- Repetition as Unity
- Horizontal/Vertical Balance
- Balance Using Pattern
- Space as Balance
- What is Personal Balance?
- Textural Balance
- Radial Balance
- Progressive Rhythm
- Rhythm as Motion
- Alternating Rhythm
- Lines Defining Contour
- Direction through Line
- Value as Line
- Epidemics: Past & Present
- Natural/Distorted Realities
- The Natural vs. Ideal
- Imagining War
- Communities & War
- Women & War
- Men & War
- Children & War
- Impact of War
- Social Ideals
- Abstracted Shapes
- Non-Objective as Real
- Rectilinear/Curvilinear
- A Positive or Negative Shape
- Trompe L'oeil in Life as a Metaphor
- Tactile Textures
- Aerial Space
- My Space/Perspective
- Amplified Perspective
- Emphasized Foreground
- Memorializing
- Designing Memorials
- Ofrendas & Altars
- What is Enemy?
- What is Empowerment?
- Representing War
- Representing Community
- Representing Family
- Psychological Color
- Timeline as Design
- Skin and Structure
- Contradicting a Form
- Activated Surroundings
- Light as Medium
- White on White
- Growth/Decay
- Arbitrary/Symbolic Color
- Framing Audience
- Foreshortening as Metaphor
- Place as Metaphor
- Erasing
- Advertising Campaign
- Power of the Word
- Personal Relationships
- Making an Object Speak
- Trees – Growth/Fertility/Structure – Mondrian
- Figure Distortion – Schiele
- Boxes
- Portraits with Text
- Anatomy
- Botanical Studies
- Transportation
- Artist's Book
- Water in Vessels
- The Artist at Work
- Tape
- Bowling
- Golf
- Pens & Pencils
- Tall Stacks of Objects
- Electronic Interiors
- The Artist's Tools
- Compositional Studies
- File Cabinet Abstractions
- Shape vs. Form
- Abstraction
- Cubism

When creating ORIGINAL works of art

THINGS TO CONSIDER:

- You will need to create 10-15 cohesive pieces.
- A “theme” does not mean that they all look the same.
- Your Sustained Investigation can and should evolve through the body of work.
- Show a full range of contrast.
- Point of View – An interesting point of view can have a powerful impact
- Have unique compositions:
 - Asymmetry is better than Symmetry
 - Create movement that leads to your area of emphasis/interest
 - The eye likes thirds
 - Diagonals are more exciting than horizontal or vertical lines e. Avoid a central composition – A bull’s eye does not move the viewer’s eye
 - Consider both positive and negative space as well as background
- Work with references:
 - Best – Observation from life
 - 2nd Best – Combine 3 photographs to create a unique composition OR use an image from a shot that you set up.
 - 3rd Best – Enlarge a small section from a photograph
 - NEVER – Copy an existing photograph that you did not take.
- The work can be any size, but no larger than 18” x 24” if you are considering using the piece as a “Selected Works”.