

Concentration Commentary Questions

Instructions

- **CollegeBoard:**
 - Type up and print a copy (for Quick) for April 28th
 - Save in your folder in “14 Final Portfolios” folder BEFORE the
 - Copy and Paste to your College Board account under “Concentration” > “Commentary”
 - Quick will go by file numbers for your order
- **Non-CollegeBoard:**
 - Type up and print a copy for Quick – turn in with final portfolio in on April 28th.
 - Save in your folder in “14 Final Portfolios” folder BEFORE the 28th
 - Quick will go by file numbers for your order
- **ONLY** Times New Roman font style, **12** pt. font size, **include** the questions and your name
- **To check character count:** highlight passage > Review > Word Count > “Characters (with spaces)”

Answer the following questions:

1. What is the central idea of your concentration? (500 characters maximum)
2. How does the work in your concentration demonstrate your exploration of your idea? You may refer to specific images as examples.

When referencing specific images, please indicate the image numbers.
(1350 characters maximum)

*** You can leave a blank and enter the numbers after you get your slides in order and THE order DOES matter.***

Suggested topics for this question

1. What motivated or inspired you to create?
2. What was your artistic exploration? (example – researching or brainstorming)
3. What did you do that was new for you? Innovative? Risk-taking?

2D Design: Concentration Commentary Examples

Suggestions:

- Make it **personal** !!! How does this concentration personally connect to you?
- What inspired you? Who inspired you?
- Maybe reference artists or historical people/events that inspired you– Google It!!!
- Use art vocabulary - use a textbook? Internet?
 - Example: line, shape, contrast, pattern, form, balance, emphasis, etc.
 - Example: juxtaposition, intent, compelling, employed, illustrate, etc.
- Refer to your specific slides and slide numbers

2D Example #1

What is the central idea of your concentration?

The central idea of my concentration project is a book documenting breakthroughs, both positive and negative, which occurred during the 20th century. The pages feature a main collage on the left side, and three additional pictures accompanied with text on the right side. The collage is intended to illustrate the breakthrough, while the photos on the right side of the page are purely aesthetic to the design of the spread. This book creatively but factually illustrates eleven breakthroughs.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific slides as examples.

I began with the year 1903, when Wilbur and Orville Wright made the first successful flight, and ended with the year 1997 when the Pathfinder landed on Mars. Throughout the collages I experimented with different effects. For example in the Manhattan Project collage one can notice the apparent blurring of many of the images. In contrast, the Disney World collage features no blurring, and is essentially a range of images over a stylized background. Furthermore, I experimented with filters on the World War II collage, I found that the filter changed the whole appearance of the illustration. Additionally, in the Personal Computer collage I used both drawing and digital mediums, mixing the two mediums created an interesting appearance. Although my project shows growth and use of different effects, consistency is maintained through the use of similar layout selection. At last I was satisfied with my spreads. Each emulated the events creatively and showed growth through experimentation with various mediums and different effects on [P]hotoshop.

2D Example #2

What is the central idea of your concentration?

The central idea of my concentration is Incognito. Humans utilize metaphoric masks to hide our true identity. Because of this, our city becomes artificial and fake. We feel naked without them, so we have become "incognito addicts."

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific slides as examples.

We are surrounded by illusions and the things around us are not always what they seem to be. We use masks as a tool to become incognito, but in the process of wearing these masks, our identity could be lost. I wanted to capture in my pieces the idea that human beings rely on objects or ideas to deceive either themselves or others in order to put on another identity more suited for the world that thrives on superficial impressions. I began to first take a self-exploration and depicted how people can use the internet (Image 4) to mask themselves or my awareness of my own identity (Image 6). I then turned towards the media because the media itself is very incognito for the news that they broadcast are often opinionated and biased though we as the viewers take it in as fact. Many truths are masked by the media through reports such as those on celebrities (Image 8) and current events such as the Haiti and Chile earthquakes (Image 10). People are eager to seek acceptances of themselves, so in their attempts to blend in, they tend to conform to the group (Image 11) they want to belong to, so in that process, they lose their identity. Their individualism becomes incognito.

2D Example #3

What is the central idea of your concentration?

I explored the idea of illustrating for a written narrative. In this case, the narrative is my own. I enjoy the concept of combining creative writing with the visual arts, and focused on the narrative and schematic aspect of the works: how it characterizes and tells a story. The artworks are arranged in the order that they would appear in the book.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers.

I took inspiration from common visual elements of fantasy novels. For example, image 1 is of a map, a tool utilized by many famous fantasy works (like the Lord of the Rings). Image 2 is a chapter title artwork, which is used on a smaller scale in books such as Harry Potter or Fablehaven. Images 3, 4, and 12 share a common format: that of a book illustration, which works as a "snapshot" of the story's events. As I continued, I began to experiment with other ways of telling a story through visualization. For example, I tried a few graphic novel segments that could be inserted into the story (images 7 and 9). Although these are obviously polarized approaches, I attempted to unify the work through style, repeating characters, and a similar, muted color scheme (looking at the work as a whole, one might notice that the basic color composition changes as the main character moves to a new environment; it goes from green-brown, to purple, to red).

For reference, here is a short summary of the story's events: it revolves around a young girl growing up in 1940s England. When her widowed father is forced to join the army, she is suddenly transported to a strange world (this transition happens between images 4 and 5), where she must come to grips with the idea that she is unable to get back.

2D Example #4

What is the central idea of your concentration?

The main idea of my concentration is roller coaster design. I have always been inspired to design roller coasters out of the ordinary and wanted to be more creative towards them, different from the standard type of roller coasters that we usually see.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples. When referencing specific images, please indicate the image numbers.

My initial idea of concentration was a theme park. But as the year progressed, I began to narrow my ideas and focus more on just roller coasters, which, for many people, are the major part of theme parks. With each additional piece, I noticed the intrication and uniqueness of working with each roller coaster creation. The ideas of each piece came from my imagination to express my joy of riding each coaster. I am amply satisfied to have created some of these unrealistic coasters that dwell in my imagination.

Drawing: Concentration Commentary Examples

Suggestions:

- Make it **personal** !!! How does this concentration personally connect to you?
- What inspired you? Who inspired you?
- Maybe reference artists or historical people/events that inspire you – Google It !!!
- Use art vocabulary - use a textbook?
 - Example: line, tonal value, gesture line, contour, form, cast shadows, expressive, etc.
 - Example: juxtaposition, intent, compelling, employed, illustrate, etc.
- Refer to your specific slides and slide numbers

Drawing Example #1

What is the central idea of your concentration?

This concentration "Animalocalypse" is a narrative series that resembles an alternate universe where the roles of animals and humans are switched. Several are based from famous paintings (the first, fifth and last images), but the majority of the watercolors are done from my imagination. As they progress from the first to the last, the message grows more suggestive to the viewer. Some paintings have a more light hearted mood, and all provoke a story.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

There were many ideas I originally had that I never ended up making, because the other ideas were either stronger, or easier for the viewer to be able to understand. I really enjoyed this concentration, because there were many things I could do that could represent the idea of animals and people switching places. Before I began working on them, I listed the best ideas, and put them in a specific order so I would be able to easily transition from one painting to the next. Some of my work, like image 11, titled "Fair Game," have [sic] a much darker context than some of its earlier cousins. I did this on purpose; once the viewer was pulled in, they would notice that the revolution of the animals became more serious as the sequence continued.

Drawing Example #2

What is the central idea of your concentration?

Oranges can be found within many classic still-life paintings as an accent of color. Artists such as Cezanne rendered the fruit with minimal brush strokes and thus simplified the many details of an orange. My concentration focused on the single subject of an orange, cut and arranged to make an interesting composition with a specific focus on the textures. By slicing and magnifying the orange, I created realistic portraits of the fruit that eventually progressed to more abstract renderings.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

Traditionally, the great multiplicity of the common orange's image is simplified by still life artists who use the orange as a spherical jolt of color. My concentration focused on the ignored details of an orange. Through my concentration, I learned how to portray the orange in a way that focused on the many textures instead of the general appeal of the brightness of the subject. Some of my pieces were done in watercolor which best illustrated the translucent nature of a sliced orange (see images 2, 5 and 9). In my oil pastel and acrylic pieces, I built up the texture through such techniques as impasto to show the uneven textures of the peel (see both 7 and 1). Each medium stressed different qualities found in the subject of an orange. As my pieces progressed, I became less focused on the forms of the spherical orange and more focused on the abstract shapes and textures created when an orange is dissected. The image number 1 shows the most recognizable portrayal of an orange. While by images 6 through 9, the composition found in the renderings began to obscure the orange's identity as the different surfaces are stressed instead of the recognizable forms of an orange. Images 10 through 12 show close-ups of different surfaces, thus the typical form of an orange is unrecognizable and the pieces become abstract renderings

Drawing Example #3

What is the central idea of your concentration?

The central idea for my concentration is to do intricate studies of fruits and vegetables.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

My concentration was inspired by the many colors, shapes and unique textures I saw in the produce section of the grocery store. My goal was to create drawings that emphasized color and detailed texture in a photo realistic style. I purposely cropped the images so that the viewer felt as if they were viewing the detail of the produce through a magnifying glass. As my concentration progressed, I developed a heightened awareness of value and contrast. Beginning with image 5, I utilized deep shadows and extreme highlights to emphasize the form of the produce. I also became more and more detailed with the drawings, paying attention to fine line work such as in images 10 and 11. By the end of the concentration, I feel that my drawings had become confident, bold expressions of the fruits and vegetables that inspired me.

Drawing Example #4

What is the central idea of your concentration?

My general idea for my concentration consisted of humans who had lost their identity or a definition of individuality. I wanted to express what you lose when you hide your "true face" to the world and what leads up to people hiding their true personalities. I also wanted to incorporate what would come out of this concealment and how it affected one's surroundings. This was mainly influenced by my own troubles at finding myself along with the innocence I saw [in] my younger relatives' lives.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

I wanted to exaggerate the lack of being, the lack the human expressions that would normally set the mood for an image. The use of buckets to cover faces was my way of defining a lack of emotion while hiding the identity of the person at the same time. I would use no backgrounds or just a flat background to emphasize that lack of substance and emptiness within the people such as in images 2 and 3. As I developed my idea further I changed the backgrounds to relate more the subject itself in terms of why they lost their identity or feeling of innocence that leads to a undefined personality, as shown in images 5 and 11. The latter expresses twins who are connected to one another but while one is fine with this way of life the other is crying because he/she cannot separate their own "self" from his/her sibling. Things such as sorrow [were] a big factor in expressing my concentration. In image 7 the girl, while searching for herself, is literally drowning in a sea of tears that the umbrella she holds is no longer sufficient enough to shelter her from her own sorrow.

3D Design: Concentration Commentary Examples

Suggestions:

- Make it **personal**!!! How does this concentration personally connect to you?
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- Reference artists or historical people/events – Google It!!!
- Use art vocabulary - use a textbook?
 - Example: line, shape, contrast, pattern, form, balance, emphasis, etc.
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- Refer to your specific slides and slide numbers

3D Design Example #1

What is the central idea of your concentration?

The combination of art and math and science leads me to be fascinated in the geometric and often asymmetrical, yet fractal like patterns found in plants, fungus, microorganisms and marine life. Fractals are particularly interesting in that their basic elements are simple, yet their net emergent forms and patterns can be extremely complex and beautiful. I try to emulate these forms.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

The paper sculpture I make is first a sketch transferred to a [3-D] model on the computer, then unfolded into flat patterns and printed on paper. I then cut out the flat patterns with glue tabs and assemble the sculptures. This process is extremely tedious but allows for a high degree of precision. The first sculptures made using this process were made with plain white paper and were printed on small inkjet printers. As I progressed I started using higher quality paper and making more complex shapes that represented fractals and required more complex cut patterns. The wire sculptures stem from similar ideas as the paper, but are made by hand and thus tend to be more organic and less geometrically precise.

3D Design Example #2

What is the central idea of your concentration?

The central idea of my concentration was working small. I choose [sic] to keep my pieces small so that they had a more personal feel to them when looked at. My pieces vary, most of them illustrate past conflicts and racial issues in America, but some of them are more light hearted, such as the monster in my concentration. In keeping my pieces small, I feel I was able to complete successful compositions and express my view point as an artist.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

By choosing to work in small spaces, I was forced to experiment with the way various objects fit into the tins, or cases, that I worked with. Exploration of the small spaces is obvious in the varying subjects that my concentration touches on; they range from racial discrimination issues (works 2 and 3), to the paradox of time (work 2), to rusted monsters (work 1). Working in small spaces has also forced me to look at every aspect of my pieces, making sure that each piece has a finished, unified appearance. Most of my pieces are contained in small metal tins that lend themselves to antique, or older subject matters, such as my piece Anne Braden (work 5). The tin's color or rusted appearance normally affected the decision of whether or not the piece would deal with important matters or would simply become the another one of the strange creatures in my imagination.