**Concentration Commentary**

**Please email your first draft to: peter.edwards@madison.kyschools.us**

**Due: February 20, 2017.**

**Commentary Questions:**

1. What is the central idea of your Concentration?

2. 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. (You will not have image numbers for your work yet.)

**How to begin:**

**2.  Read the student examples on back**

3.  Begin by answering these questions

Title of theme (Your idea in 10 words or less):

Expand on the meaning of the concept:

Why your theme intrigues you or is of particular interest to you:

The media and materials you are using:

Why are you using them?

How does it tie into your theme?

Describe what principles and elements of design (or metaphor or symbol) you are working with and how it ties in to the theme and concept:

**Optional:**

Describe the compositional tools that you are experimenting with and how it ties in to the theme and concept:

List the artists or schools of art that are influencing you.  Describe **how** they are influencing you.

4.  Begin to form these ideas into two paragraphs answering the two Commentary Questions above.

You can see more examples of work and statements at:

**http://studioartportfolios.collegeboard.org/**

**Student Concentration Statement Examples**

**1**(http://studioartportfolios.collegeboard.org/work/2016-student-3-drawing-sustained-investigation-concentration/?id=concentration)

My concentration revolves around nostalgia and the memories and thoughts it creates. Using different styles, such as graffiti and mixed media, I represent myself by painting past life happenings through the use of hands. My favorite materials include acrylic paints, along with mixed media elements, such as ink, pens, nails, and string. My concentrations goal is to show the real me to the beholders of my paintings and illustrate my life through abstraction.

Everything is interconnected in our world. My concentration focuses on bringing emotional subject matters into play with abstract hands. Hands are a representation of similarity and connections; therefore, my hands harmonize my feelings and emotions with daily stressors or events throughout my life. For example, image 9 represents the death of my former guinea pig, Chestnut. The various colors that remind me of him are used in the painting. His name is scrabbled throughout the piece as well. In image 2, I scrabble the word lonely and alone, as well as altered the representation of social media to show the affect social networking can have on a person. By scrabbling letters in my pieces, I am able communicate my meaning to the viewer; however, the viewer is able to construct his own meaning as well. Using keywords, a variety of colors, and line variation, I transport the viewer into my own little world of abstraction and try to indulge him in a painting he is able to relate to: everything is interconnected in our world. The key is finding the similarities.

**2**(http://studioartportfolios.collegeboard.org/work/2015-student-1-drawing-concentration/?id=concentration)

My work showcases images of creatures, inanimate objects, and figures thought of as castoffs to the public. I then take these castoffs and bring them out of submission, creating representations of my own and the female population’s struggles. Inspired by artists Louise Bourgeois and Cindy Sherman, I applied a feminist philosophy to my own ideas, using my particular skills. While their central work is not echoed in mine, their ideas of oppression and stereotypes are communicated in my drawings.

The birds are representational as both the oppressed population of women throughout history and the society that is degrading women. As seen in images 3, 7 and 9 this is shown through blue and gray tones of pigeons and sparrows in order to create a bleak and somber tone, which conveys the idea that the birds are submissive and seemingly dirty. Resistance of this oppression is seen in images 1-4 and 9-12 in the action of the birds and female figures fighting and struggling with the thread. The line of the thread also conveys resistance by creating tension, which is exemplified in images 1-4 and 9-12. The thread used in images 1-12 act as an homage to the traditional societal expectations of women. One of these expectations being the domestic task of sewing, represented in image 3, acting as one of the only art fields women were widely accepted until the mid-19th century. I also have acknowledged the 2nd wave of feminism during the mid-20th century through the bra being torn apart as a representation of how society is taught to tear apart femininity and how women are struggling against culture’s expectations of them, which is showcased in images 8 and 9. Then in images 10-11, I have also illustrated female figures to show how women are torn apart and degraded merely because of their sex.

**3**(http://studioartportfolios.collegeboard.org/work/2015-student-4-2d-concentration/?id=concentration)

The central idea of my concentration is beauty and fashion through each decade ranging from 1980-2000. I was inspired to do the evolution of fashion over these 12 pieces for many reasons. I find it interesting how colour and shape constantly evolve, creating different trends and silhouettes. These trends create defining moments in history and give a glimpse into the past. Fashion also gives individuals the opportunity to creatively express their cultures and life styles through what they wear.

I use form, shape, space, unity and perspective to emphasize my concentration. The form I use in images 13-18 displays the body type of what was considered beautiful during the early 1900’s. The body type of the woman in image 17 is significantly thicker than that of image 22. It is evident from images 19-24 the women become slimmer as the definition of beauty evolves, influencing the progression of my form. As my concentration continues more people appear in each image, portraying how the fashion world is influenced by the masses of individuality, effecting how I used space and perspective. My use of color also evolves according to each decade starting with muted colours, then into bright shades at the end. I created unity in my concentration by using the same color/shade multiple times throughout the 12 images. I consistently used an abstract flat form with my figures and faces. I focused on the polished and classy looks of each decade, with influence from Vogue covers and looks. I did this because it gives a consistent visual of what a young, styled woman would look like carried through time. I cut the head off many pieces (13,14,17,21,22,23) and with the faces made the eyes look almost dead (15,16,18,19,20,23,24) to enable to viewer to picture them self as an individual in the images, carrying themselves through a time warp of fashion.