Post-Foundation Portfolio Review: FAQ

Check the glass case (AC 2nd floor in hallway perpendicular to S217) for updates.

Who is required to participate in the portfolio review?

- All Fine Art majors in the BFA program including Art Education majors.
- All Art majors in the BS or BA program.
- Passing the PFPR is required to take 400-level studio courses and graduate from UW Oshkosh with a degree in Art.

What year should I take the review?

- Art majors must take the review at the beginning of the first semester that follows their completion of the studio foundation courses (22-102 or 22-111, 22-112, and 22-114).
- Transfer students take the review in the first semester following their transfer (if the foundation courses are complete).
- Students **do not** have the option of postponing their review.

What should your portfolio contain?

- Include twelve pieces of work (at least 2 pieces from each of the foundation courses and the remaining pieces can be from foundation courses, studio courses, or extracurricular projects).
- A sketchbook.

When is the portfolio review?

- The portfolio review will be scheduled for the third Friday at the beginning of each semester. The date will be announced during the previous semester. Please plan on being available all day.
- Provisions will be made for students with classes on Friday but the student must notify the Art Department no later than one month prior to the review date.

How does the portfolio review work?

- On the day of the review, students will set up their work in a designated area, during a set time. A schedule will be posted in the glass case and e-mailed which outlines the time and location of the review. Each student will have a table and marked off wall space to display portfolio.
- You must make your own parking and drop-off arrangements, like any other day, according to University parking regulations. Contact Parking Services if you have any questions.
- Each student will be assigned a 35 minute time slot. The student has up to 10 minutes to present their work to the reviewers. Two member Faculty Review Groups will conduct the Post Foundation Portfolio Review (PFPR).The reviewers will ask any questions and then the student will leave the room. The work will be discussed and the evaluation form filled out. The process will repeat until all of the portfolio reviews have been completed.
- After the entire portfolio review process has been completed, students will be able to collect their work. The evaluation forms will be mailed about a week after the review along with a letter with further directions.
- The PFPR is pass/retake. Your evaluation form will include comments and your evaluation.

What if I have to retake the review?

- Students who have to retake the PFPR will receive information in the letter about retaking the review. A mandatory meeting with the PFPR reviewers will occur no later than two weeks after the PFPR.
- Reviewers will give specific suggestions of what the student needs to work on for the next review. Over the next two months the student develops work to address the deficiencies and must be ready to present <u>new</u> or <u>revised</u> work when retaking the review. The Review Retake will occur at the end of the semester.

Who do I contact if I have questions concerning the PFPR?

- Students on the PFPR list are contacted via e-mail. E-mail is considered an official method for communication with UW Oshkosh students. Students are responsible for the consequences of reading in a timely fashion University-related communications sent to their official UW Oshkosh student email account, per the University of Wisconsin Oshkosh Student Email Policy.
- You may talk to any of your Art Department professors and/or your faculty advisor.
- There will be a question and answer session the week before the review.

Foundation terms/vocabulary

Basic Elements 2D

Line
- Line quality
- Orientation
- Actual/Implied
- Linear Networks (contour, hatching)

Shape
- Rectilinear
- Curvilinear
- Geometric
- Organic
- Representational
- Non-Representational
- Abstract
- Mass
- Volume
- Positive/Negative

Texture
- Physical
- Visual
- Invented

Value
- Scale
- Contrast
- Distribution
- Chiaroscuro

Basic Elements 3D

Form
- Volume
- Mass
- Positive/Negative
- Organic
- Geometric
- Mechanical
- Static
- Dynamic
- Kinetic
- Relief

Line
- Line quality
- Orientation
- Actual/Implied
- Direction
- Continuity
- Sight line
- Linear Networks

Space
- Positive
- Negative
- Activated

Texture
- Degree
- Characteristic
- Contradictory

2D/3D/Drawing

Components
- Form
- Subject
- Content
- Picture plane
- Plane
- Composition
- Modeling (2D and 3D)
- Figure/Ground
- Linear/Atmospheric perspective
- Overlapping
- Flat Shape Configuration
- Sighting

Color

- Hue
- Value
- Intensity
- Tone
- Tint
- Shade
- Saturation

Color Schemes
- Monochromatic
- Analogous
- Complementary
- Split complementary
- Triadic

- Additive/subtractive
- Interaction
- Emphasis

Design Principles

Unity/Variety
- Grouping
- Containment
- Repetition
- Proximity
- Continuity
- Focal point

Balance
- Weight
- Gravity
- Symmetrical
- Radial
- Asymmetrical

Scale/Proportion
- Relative size
- Exaggeration

Rhythm
- Repetition
- Organization

Emphasis
- Isolation
- Placement
- Contrast

Suggested sources: *Launching the Imagination: A Comprehensive Guide to Basic Design*, Mary Stewart
Art Fundamentals: Theory and Practice, Ocvirk, Stinson, Wigg, Bone, and Cayton.

SUGGESTED FOUNDATION READING:

Art Survival Guides:

Sylvan Barnet, *A Short Guide to Writing About Art*

Kendall Buster and Paula Crawford, *The Critique Handbook: A Sourcebook and Survival Guide*

David Bayles and Ted Orland, *Art and Fear*

Looking, Talking, Writing:

Terry Barrett, *Criticizing Art: Understanding the Contemporary*
Interpreting Art: Reflecting, Wondering, and Responding

Robert Atkins, *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords*

Natalie Goldberg, *Writing Down the Bone: Freeing the Writer Within*

John Berger, *About Looking*
Ways of Seeing

Susan Blackmore, *Consciousness: A Very Short Introduction*

Annie Dillard, *The Writing Life*

David Rosenberg, *The Art Game Book*

Dana Arnold, Art History: *A Very Short Introduction*

Ben Shahn, *The Shape of Content*

3D:

Stephen Luecking, *Principles of Three-Dimensional Design: Objects, Space and Meaning*

Paul Zelanski and Mary Pat Fisher, *Shaping Space*

2D:

Emma Dexter, Vitamin D: *New Perspectives in Drawing*

Barry Schwabsky, Vitamin P: *New Perspectives in Painting*

Paul Zelanski and Mary Pat Fisher, *Color*

Wucius Wong, *Principles of Form and Design*

Contemporary Art:

Robert Hughes, *The Shock of the New*

Cynthia Freeland, *But is it Art?*

David Joselit, *American Art Since 1945*

Linda Weintraub, *Art on the Edge and Over: Searching for Art's Meaning in Contemporary Art Society 1970-1990s*

Reference Tools:

Caroll Michels, *How to Survive and Prosper as an Artist*

Blythe Camenson, *Great Jobs for Art Majors*