

## The Early College Program in Art History and Curatorial Studies

# Application Resource Packet

*Program Dates: Summer 2024, June 21<sup>st</sup> - July 19<sup>th</sup>*

This document is to assist applicants with the Early College Program application process. Below you will find suggested best practices and the necessary resources to complete a competitive application.

### SUGGESTIONS:

---

- Prior to completing the questions within the application, we suggest typing your responses into another word- based application before pasting them into the application. You'll have a chance to review your answers and won't lose your replies if you lose power or internet access while typing.
- It's good practice to proofread your documents and responses before submitting an application for a job or opportunity. Before submitting the application, have a parent, guardian, advisor or counselor review your responses for spelling, punctuation, grammar, and clarity.
- Read the resources carefully. There is no need to cite with notes or parenthetical references and you can paraphrase as needed when asked to refer to specific moments in the videos and readings. Your responses will be reviewed for evidence of cutting and pasting from the sources.
- You do not need to complete your application in one sitting. Make sure you save your progress so that you can return to it as needed before the submission deadline.
- For the Teacher Recommendation Form and Guidance Counselor Form, it is best to make the request well in advance in order to give your recommenders enough time to submit before the deadline.
- Regardless of your background in art history, curatorial studies or museums, you will not need to find additional materials or conduct further research to complete the application. Everything you need to complete the application is included in the application resources below.
- The application reflects the content and assignments that you'll encounter in the *Ways of Seeing* course. There are no right answers. Each applicant will reply differently and the best answers are those which give us insight into who you are as a student and person.
- *Reach out to the Program Coordinator, Omolade Olubowale*  
[omoladeolubowale@spelman.edu](mailto:omoladeolubowale@spelman.edu) with any additional questions or for guidance.

For questions, contact: Omolade Olubowale  
Program Coordinator, AUC Art Collective  
[omoladeolubowale@spelman.edu](mailto:omoladeolubowale@spelman.edu)

## **SUGGESTED PRACTICES FOR COMPLETING APPLICATIONS:**

---

- 1.** Know your deadlines. Start your applications early enough to complete them by the deadlines.
- 2.** Read the instructions. Most of the mistakes on applications are the result of not following the instructions.
- 3.** Provide all of the requested information. Take care to be thorough and do not leave blank fields or provide incomplete responses.
- 4.** Proofread, proofread, proofread. After you're finished proofreading, give it to someone else to proofread! Typos on applications are taken into consideration by the reviewers.
- 5.** Be honest and don't exaggerate your accomplishments. Honesty is always the best policy.
- 6.** Choose your recommendations wisely. Use teachers, counselors, and others who know you well, both inside and outside the classroom. Give them enough time to write thoughtful and considerate recommendations and be sure to thank them.
- 7.** Make sure your essay represents who you are. The essay is the only opportunity you have to explain why you are different from other applicants. Be original and make it personal.
- 8.** Request both digital and physical copies of your high school transcripts. Notify your counselor's office of your application deadlines so that you have enough time to provide your transcript before the deadline.
- 9.** Confirm that your complete application has been submitted. Applicants will receive an online completion message once the complete application has been received. If you do not receive a notice, please contact the Program Coordinator, Omolade Olubowale [omoladeolubowale@spelman.edu](mailto:omoladeolubowale@spelman.edu) .

**FAQS:**

---

**How much does the program cost?** All students accepted into the Early College Program do not pay for room, board, transportation, books, materials and activity fees. The Early College Program in Art History and Curatorial Studies is made possible by the generosity of the [Alice L. Walton Foundation](#). Families are responsible for travel to and from the Atlanta University Center.

**I'm having trouble with the links in the application, how can I access them?** All materials and links to complete the application are provided in this packet as an additional resource, please see below.

**How is my transcript submitted?** Guidance Counselors must use the online [Guidance Counselor Form](#) to upload a digital copy of the transcript. If a counselor is experiencing technical difficulties online, the digital transcript can be e-mailed to Omolade Olubowale, Program Coordinator, Atlanta University Center Art History+ Curatorial Studies Collective at [omoladeolubowale@spelman.edu](mailto:omoladeolubowale@spelman.edu) or mailed it to:

Spelman College  
Department of Art & Visual Culture  
Attn: Omolade Olubowale  
350 Spelman Lane SW, Box 331  
Atlanta, GA 30314

The transcript must be received by April 5, 2024, 11:59PM. Counselors must notify Omolade Olubowale, [omoladeolubowale@spelman.edu](mailto:omoladeolubowale@spelman.edu) if the transcript has been mailed.

**How can I get more information about the program and the application process?** The AUC Art Collective Early College Program team will host online information sessions where you can speak directly with program staff. Sign up using the link on <https://aucartcollective.org/programs-courses/early-college-program/>.

For questions, contact: Omolade Olubowale  
Program Coordinator, AUC Art Collective  
[omoladeolubowale@spelman.edu](mailto:omoladeolubowale@spelman.edu)

## RESOURCES:

---

### SECTION 1: DEMONSTRATE INTEREST IN ART HISTORY AND CURATORIAL STUDIES, APPLICATION RESOURCE LINKS:

Synthesize what you read and view and respond to each question with your thoughts in your own voice after reviewing the following resources. The resources are for guidance; your responses will reflect you as a person and as a student.

#### Question #5A + 5B

- ***Black Icons of Art: Thelma Golden and Rujeko Hockley***  
<https://youtu.be/kq3cWtSymd0>
- **Titus Kaphar (artist): *Can Art Amend History?* Ted Talk:**  
[https://www.ted.com/talks/titus\\_kaphar\\_can\\_art\\_amend\\_history?language=en](https://www.ted.com/talks/titus_kaphar_can_art_amend_history?language=en)
- **Nicole Ivy, Ph.D. (former Director of Inclusion, American Alliance of Museums): McNay Art Museum Docent Training, *Reducing Bias: Museums and the Future of Work*, a lecture.**  
<https://vimeo.com/229592954>

#### Question #7

- **Kerry James Marshall, *PAST TIMES***  
<http://www.sothebys.com/en/auctions/ecatalogue/2018/contemporary-art-evening-auction-n09858/lot.5A.html?locale=en>
- See Elements of Arts and Principles of Design Vocabulary below to use in your response.

#### Question #8

- **Smithsonian's National Portrait Gallery Unveils Portraits Portrait of Former First Lady Michelle Obama by Amy Sherald**  
<https://npg.si.edu/exhibition/obama-portraits-unveiled>
- **Portrait of Former President Barack Obama by Kehinde Wiley**  
<https://npg.si.edu/exhibition/former-president-barack-obama-artist-kehinde-wiley>
- **The Obama Portraits and the History of African American Photography**  
<https://hyperallergic.com/432420/obama-portraits-history-african-american-portraiture/>
- See Elements of Arts and Principles of Design Vocabulary below to use in your response.

#### Question #9

- **Archibald John Motley Jr., *Portrait of My Grandmother*, 1922**  
<https://www.nga.gov/collection/art-object-page.206066.html>  
<https://youtu.be/Sp52xKNz0cw>

For questions, contact: Omolade Olubowale  
Program Coordinator, AUC Art Collective  
omoladeolubowale@spelman.edu

## SECTION 2: DEMONSTRATE A READINESS TO ENGAGE WITH ARTWORKS, MUSEUMS, AND THE ART MARKET, VOCABULARY FOR FORMAL ANALYSIS

Reference the terms below and use them as applicable. For example, in your responses to Questions #7A and #8A, you are expected to use the vocabulary as provided. You will be evaluated on your correct usage and application of the terms.

### Understanding Formal Analysis

#### Principles of Design

The principles of design describe the ways that artists use the elements of art in a work of art.



**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 could be different in size, color, texture, shape, etc.



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



**Pattern** is the repeating of an object or symbol all over the work of art.



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



**Proportion** is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, 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. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.



**Variety** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.



**Unity** is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.

Principles of Design: [https://www.getty.edu/education/teachers/building\\_lessons/principles\\_design.pdf](https://www.getty.edu/education/teachers/building_lessons/principles_design.pdf)

For questions, contact: Omolade Olubowale  
Program Coordinator, AUC Art Collective  
omoladeolubowale@spelman.edu

# Elements of Art

The elements of art are the building blocks used by artists to create a work of art.



**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-form 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 pyramids 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 create the feeling or illusion of depth, we call it space.



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

- White is pure light; black is the absence of light.
- Primary colors are the only true colors (red, blue, and yellow). All other colors are mixes of primary colors.
- Secondary colors are two primary colors mixed together (green, orange, violet).
- Intermediate colors, sometimes called tertiary colors, are made by mixing a primary and secondary color together. Some examples of intermediate colors are yellow green, blue green, and blue violet.
- Complementary colors are located directly across from each other on the *color wheel* (an arrangement of colors along a circular diagram to show how they are related to one another). Complementary pairs contrast because they share no common colors. For example, red and green are complements, because green is made of blue and yellow. When complementary colors are mixed together, they neutralize each other to make brown.



**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.

Elements of Art: [https://www.getty.edu/education/teachers/building\\_lessons/elements\\_art.pdf](https://www.getty.edu/education/teachers/building_lessons/elements_art.pdf)

For questions, contact: Omolade Olubowale  
Program Coordinator, AUC Art Collective  
omoladeolubowale@spelman.edu