Entrance Portfolio Review--Art Majors
Department of Art & Art History

Students will build and later submit their entrance portfolios in SlideRoom. The following examples are to demonstrate potential works, statements, and labeling information you might include in your submission as you are building it in SlideRoom. They include a small range of works from both studio Art and Graphic Design, but do not represent all possible media or a complete portfolio. Please refer to the Entrance Portfolio Guidelines for all details and requirements.

Please note that the included works were created by UNC Charlotte freshmen, so you should view them as aspirational examples. The work in your portfolio will not be compared to these for entry into the program. Email any questions to: aahadmissions@uncc.edu
I created this drawing for a sketchbook assignment in my Drawing 1 class. We were asked to choose three complex forms from a domestic space and create a still life. Then we were asked to respond to the still life by examining the contour edges and planes of each form. I also chose to use a diagonal composition to break up the space on the page and create directional eye movement that mimics the act of preparing food. At first, I struggled with getting lost in the forms and feeling overwhelmed. I tried to focus on the interior edges instead of just making an outline to help organize the way my eye moved through the still life.
I created these pieces for an assignment in my 2D Design class. The project was to create two compositions that showed the difference between symmetrical and asymmetrical balance using only black and white and positive/negative space. The theme of the assignment was to explore the environment and be inspired by objects in nature.

I found the trees for the symmetrical composition in the woods behind my house where I walk all the time. It was fall, so I could lay on the leaf covered ground and look up to take the photo. I took the photo of the asymmetrical flowers in the greenhouse on campus during my first visit there.

We used our photos for reference as we made 10 thumbnail sketches for each composition in our sketchbook. After a critique, we picked the best ones and drew them more carefully on bristol board. We then used micron pens and gouache to fill in the flat shapes. I enjoyed making the flowers more than the trees, because filling the spaces between the branches was difficult.
During the spring semester of 2020, we had to move all of our classes online because of COVID-19. In response, our Graphic Design 1 class was given an assignment to create a series of pop-up display ads in one week to get a message out quickly.

We had to design several compositions that used the actual dimensions of ads placed in google. One challenge was that they had to work equally well in both a horizontal and vertical format.

I was feeling frustrated that some college students were not taking the pandemic seriously. I wanted to create an ad that they could relate to, so I took photos of my roommate who sleeps a lot. My goal was to make something that was simple and funny, but also showed the reality of the pandemic. In the first photo, he looks like he might be sleeping or he might be dead. In the second, his eyes pop open in a comical way. I had him wear a black shirt so I could contrast the red and white type on top, and wrote the text to make a visual pun.
This 3D assignment required us to take pictures of architecture on campus, make paper prototypes, and then construct a final planer composition out of wood. I didn’t want to be limited to more obvious areas where my classmates were going to get inspiration. So, I took detail shots of smaller explicit planes that stuck out, unique furniture such as an irregular bench, and a curved cluster of hanging light bulbs.

It was a challenge for me to create different paper sculptures, but I had one that captured these unique qualities. It included curves that created open spaces, the protruding elements, and the disconnect in the center. A problem that I needed to tackle was how to recreate the paper curves with geometric pieces of wood, which I accomplished by using smaller pieces connected at angles. Together, they capture open spaces that create balance and unity and make the object look lighter. I wanted to take something that was structured, like the pictures of architecture and create something completely abstract and unrecognizable. There were qualities that I didn’t intend to make, but those ‘mistakes’ became what was most central. Being flexible as an artist was really important for me during this process.
I have always loved to draw, especially people. I created this self-portrait in my figure drawing class last year, which was a challenge. The assignment was to draw while looking in the mirror, and we could not use a photograph. This was hard for me because I am not used to staring at myself for that long, and my cheeks hurt from smiling. We could use any media we wanted, and I chose charcoal and conté pencils so I could draw details.

I wanted to show myself looking happy and confident. So, I emphasized my raised dark eyebrows and dimples, and drew my eyes staring straight at the viewer. I don't like to smudge and blend charcoal because it can be too messy. So, I used contour lines to create the soft and round shapes in my face with bright white highlights to show volume. Since my hair is very dark brown and almost black, I drew it as a flat shape first, then added light brown lines to create depth. Drawing the reflections in my eyeglasses was a challenge, but I am happy with the result.
A process heavy piece from Mixed Media Painting, we were meant to simply make marks and do our best to create a non-representational piece where all we did was explore textures, different paint mediums, layering effects, and a diverse set of tools on a canvas. I did choose a bright color palette for the majority of this piece. I am so accustomed to mixing and color theory, that I didn’t want to be tempted to try and create representational colors, so I did very little mixing off the canvas. I also created semi-sculptures at the top half of this piece, painted a dark blue and then a bronze color I mixed. I feel that I did a great job of letting myself create without a concept in mind, but I was constantly battling myself to make sure that would happen. I did follow a few rules, like the rule of three to create an interesting composition and attempting to keep a sort of asymmetrical balance. This was a very invigorating challenge in learning how to respond to a canvas as you create marks and leaving a preconceived ideas by the wayside.
This work was created in Abstract Painting, I was working with a live model. The process we were assigned to use was a blind contour, based on multiple poses; our model was moving and we had to quickly respond to the changes, while creating a layered image. I was inspired by Georg Baselitz among other painters while making this piece.