

# BUILDING A PORTFOLIO

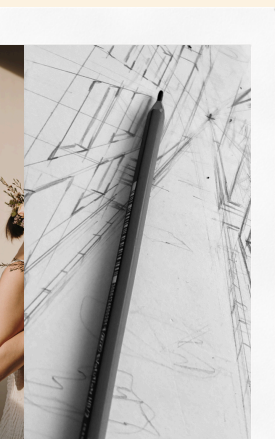
WITH ARTS IRELAND

*EALAÍONA ÉIREANN*

Course  
Outline



DEVELOP YOUR CREATIVE VOICE IN  
A STAND-OUT PORTFOLIO



Perspective



Art evolution



Installation



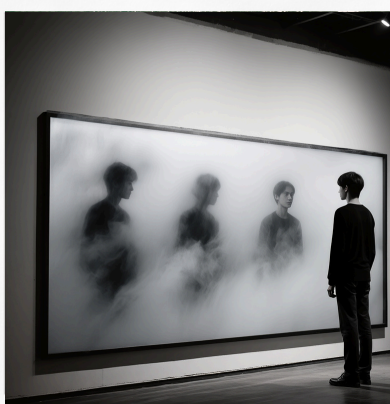
Media Exploration



Process



Inter-Disciplinary



Voice Development



Observation



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# THE IMPORTANCE *OF YOUR* PORTFOLIO

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**Your portfolio is the single most important part of your application to an art or design college. It is not simply a collection of work; it is how assessment panels come to understand how you see, how you think, and how you work.**

In many cases, your portfolio is reviewed before any interview (if any) takes place, and it often carries more weight than anything you say about your work.

When colleges assess portfolios, they are not looking for finished artists or flawless technique. They are looking for evidence of **visual awareness, curiosity, experimentation, commitment, and growth.**

Through your portfolio, they assess how you approach ideas, how you use materials, how you develop work over time, and how you respond to challenges and discoveries.

***DISCOVER AND  
COMMUNICATE YOUR  
UNIQUE VOICE***

Equally important is originality. Assessment panels are not interested in copied styles or familiar trends repeated without question. They want to see work that feels personal and authentic... work that reflects your own way of seeing and making, even if it is still developing.

**A strong portfolio shows a unique voice beginning to emerge, one that stands apart from what is already out there.**

Some applicants may be invited to interview, but the strongest portfolios do not rely on explanation. Ideally, your work should speak clearly for itself, communicating your ideas, process, and intentions without needing to be talked through.

**When successful, the portfolio allows assessors to understand you as an artist before you ever enter the room.**

Seems daunting? Not to worry, we have developed a portfolio course that takes you step-by-step through the process of starting, developing and finalising your unique art portfolio, whether you have found your voice as an artist already, or are still discovering your own style and identity.



# COURSE OVERVIEW

01

## CREATIVE ENQUIRY, OBSERVATION & MARK MAKING

**Focus:** Fundamentals, experimentation, seeing, docu

Outcomes

- 1 active visual research notebook
- 4–6 worksheets combining fundamentals, observation & mark making
- Clear evidence of experimentation, risk-taking, and process

02

## MATERIAL & MEDIA EXPLORATION

**Focus:** Material exploration, surfaces & process

Outcomes

- 6–8 exploratory worksheets
- Strong material experimentation
- Early identification of personal interests

03

## BODY, TEXTILE & WEARABLE DESIGN

**Focus:** Ideas in relation to the body and movement

Outcomes

- 1–2 textile-led mini projects
- Clear documentation from sketch to sample to form
- Strong relevance for fashion, textiles, and fine art pathways

04

## COLLABORATIVE CROSS-DISCIPLINARY

**Focus:** Visual response to movement & sound

Outcomes

- 1 substantial collaborative project
- Evidence of contemporary, expanded practice
- Strong material for portfolio narrative and interviews

05

## MAJOR SELF-DIRECTED PROJECT

**Focus:** Seeing, recording, and experimenting

Outcomes

- 1 resolved anchor project
- Clear developmental journey from idea to outcome
- Strong evidence of critical judgement and commitment

06

## CURATION, REFLECTION & PRESENTATION

**Focus:** Editing, sequencing, & presentation

Outcomes

- Submission-ready analogue & digital portfolio
- Clear alignment with chosen study pathways
- Confidence in discussing work and process



# CREATIVE *ENQUIRY*, *OBSERVATION* & MARK MAKING

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*How do I observe the world and translate what I see into marks, lines, textures, and forms?*

## Media Focus:

- Observational drawing (pencil, charcoal, ink)
- Mark making (gestural, expressive, repetitive, experimental)
- Mixed media (ink wash, graphite, found tools)
- Photography as a tool for observation



## Activities

- Regular drawing from life (objects, interiors, body fragments, textures)
- Structured mark-making exercises (fast/slow, controlled/expressive)
- Using unconventional tools to make marks
- Translating observation into abstract mark making
- Starting a visual research notebook

## Outcomes

- 1 active visual research notebook
- 4–6 worksheets showing observation and mark making
- Clear evidence of experimentation and process

# MATERIAL & MEDIA EXPLORATION

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*What happens when I explore one idea across multiple materials and media?*

## Media Focus

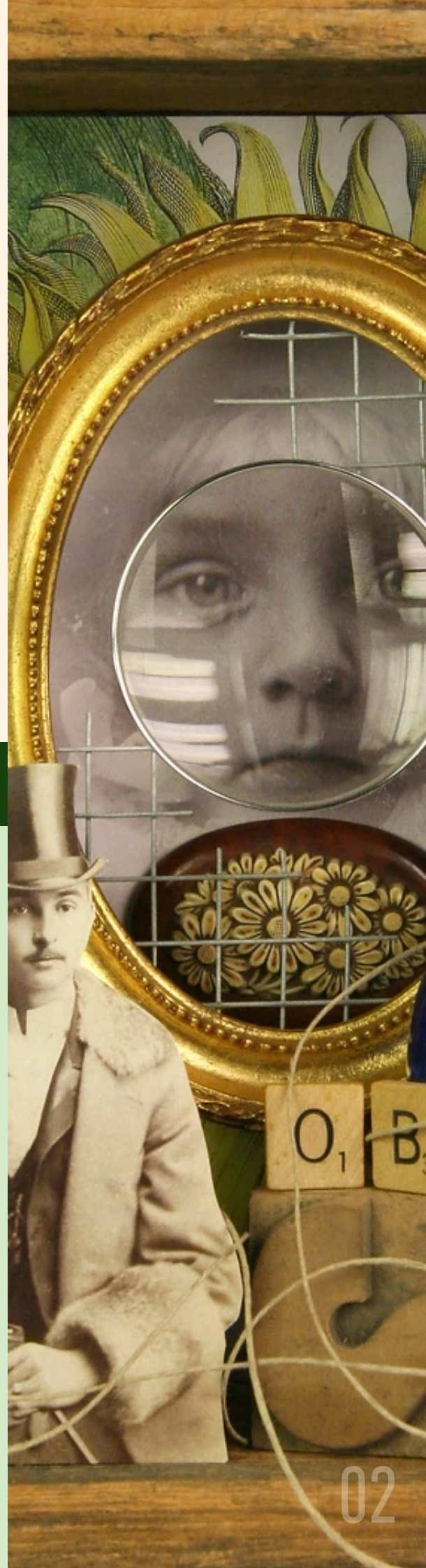
- Painting and surface work
- Collage and assemblage
- 3D materials (cardboard, wire, plaster, found objects)
- Introductory textile processes (layering, wrapping, stitching)

## Activities

- Weekly experimental prompts using guide words
- Reworking the same idea in different media
- Rapid material tests and surface experiments
- Documenting successes, failures, and discoveries in notebooks

## Outcomes

- 6–8 exploratory worksheets
- Strong material experimentation
- Early identification of personal interests





# BODY, TEXTILE & WEARABLE DESIGN

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*How can ideas exist on, around, or in relation to the moving body?*

## Media Focus:

- Textiles and soft materials
- Wearable forms and body-based structures
- Drawing for movement and gesture
- Pattern, texture, repetition, and surface design



## Activities

- Fabric manipulation and sampling workshops
- Translating 2D drawings into 3D or wearable forms
- Gesture drawing and mark making inspired by movement
- Exploring scale, proportion, and interaction with the body

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## Outcomes

- 1–2 textile-led mini projects
- Clear documentation from sketch to sample to form
- Strong relevance for fashion, textiles, and fine art pathways

# COLLABORATIVE *CROSS-DISCIPLINARY*

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*How can other art forms support, transform or interact with your visual work?*

## **Media Focus**

- *Textile, sculptural, or spatial responses*
- *Performance-led mark making*
- *Installation, photography, and video documentation*
- *Optional costume, prop, or set elements*

## **Activities**

- *Collaboration with musicians, actors, or dancers*
- *Visual responses to rehearsals, sound, or movement*
- *Iterative development through dialogue and observation*
- *Comprehensive process documentation*

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## **Outcomes**

- *1 substantial collaborative project*
- *Evidence of contemporary, expanded practice*
- *Strong material for portfolio narrative and interviews*





# MAJOR SELF-DIRECTED PROJECT

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*Which idea has the most potential, and how far can I take it?*

## Media Focus:

- Student-selected media
- Drawing as ongoing research
- Material testing leading to a resolved outcome



## Activities

- Selecting and refining a personal theme
- Research through observation, making, and reference
- Developing one idea over several weeks
- Refining and resolving a final outcome

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## Outcomes

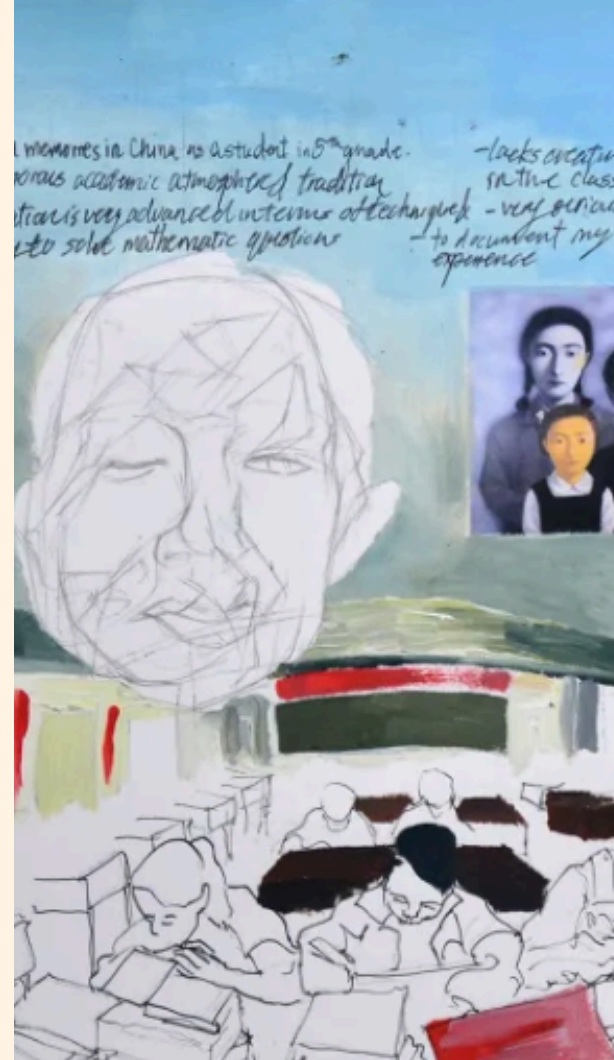
- 1 resolved anchor project
- Clear developmental journey from idea to outcome
- Strong evidence of critical judgement and commitment

# CURATION, REFLECTION & PRESENTATION

*How do I communicate my creative process clearly and confidently?*

## Media Focus

- Digital documentation (photography, scanning, video)
- Portfolio layout and sequencing
- Reflective writing and captions



## Activities

- Selecting 10–20 strongest worksheets
- Editing and sequencing portfolio narrative
- Finalising notebook(s)
- Preparing digital submission materials

## Outcomes

- Submission-ready digital portfolio
- Clear alignment with chosen study pathways
- Confidence in discussing work and process
- Short Essay/Artist Statement





# MEANING *BEHIND* THE MODULES

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## MODULE 1: CREATIVE ENQUIRY, OBSERVATION & MARK MAKING

This stage is foundational to how portfolios are assessed. Panels look closely at how you observe the world and translate that into visual language. A focus on drawing fundamentals - line, tone, proportion, space, and composition - alongside exploratory mark making shows visual awareness and a serious engagement with the basics of making. Drawing from life, experimentation, and varied approaches demonstrate curiosity, openness, and potential, which are valued far more than polished results at this stage.



## MODULE 2: MATERIAL & MEDIA EXPLORATION

This stage shows assessors that you do not settle on the first solution. By exploring one idea across multiple materials and processes, you demonstrate curiosity, flexibility, and an understanding that ideas develop through experimentation. Colleges value portfolios that show testing, comparison, and reflection, as this indicates an ability to learn through making and to respond thoughtfully to what materials offer. This module helps panels identify how you discover your strengths and interests through process.



## MODULE 3: BODY, TEXTILE & WEARABLE DESIGN

Work developed in relation to the body and movement signals a shift into more spatial and physical thinking. Assessors recognise this as an important step in artistic development, as it shows awareness of scale, form, and interaction. Whether applying to fine art, textiles, or fashion, this work demonstrates the ability to move ideas beyond the page and into three dimensions, aligning your portfolio with contemporary art and design practice.





## MODULE 4: COLLABORATIVE CROSS-DISCIPLINARY PRACTICE

Collaboration is central to art college life and professional creative work. This stage shows assessors that you can work in dialogue with others, respond to different art forms, and adapt your ideas through shared processes. Collaborative projects demonstrate communication skills, openness, and responsiveness and adaptability; all indicators that as a student you will thrive in a studio-based learning environment. This work also reflects real-world creative practice strengthening the overall narrative of your portfolio.



## MODULE 5: MAJOR SELF-DIRECTED PROJECT

This stage is often where assessment panels look most closely. A sustained, self-directed project shows that you can identify an idea with potential and commit to developing it fully. It demonstrates independence, critical judgement, and the ability to carry work from initial research through to resolution. For assessors, this project indicates readiness for the level of focus, responsibility, and self-motivation required in art and design college.



## MODULE 6: CURATION, REFLECTION & PRESENTATION

The final stage brings clarity and coherence to the portfolio as a whole. Assessors consider not only what you have made, but how well you select, sequence, and present your work. Thoughtful curation allows your development to be clearly understood, while reflection shows awareness of your own process and decisions. A well-presented portfolio communicates confidence, professionalism, and respect for the viewer, ensuring that your work speaks clearly, with or without an interview.

# IN CONCLUSION

Your portfolio allows people to understand who you are as an artist: how you observe, how you think, how you experiment, and how you grow. Each month of this programme has been carefully structured to reflect what assessment panels consistently value, so that when your portfolio is reviewed, it communicates your potential clearly and convincingly; without needing further explanation.

## YOUR NOTES:

[illegible]

Enjoy the process



# CHECKLIST

**Month:** ..... **Week:** .....

[illegible]