

THE STUDIO ART SUMMER ASSIGNMENT:

ALL Summer Assignments are Due to Ms. Balch on the FRIST DAY OF CLASS
NO EXCEPTIONS

Art is about the way things look and what they mean. It is about issues and ideas, but also about feelings and appearances. The art studio is a natural laboratory in which we can explore with our eyes, our hearts and our minds. Through art, we can come to better understand ourselves, our world and our place in it. Art can even help shape the world.

As students approach the AP Art Studio experience, they are encouraged to relax. Breathe. Enjoy the summer and, for that matter, their lives. Hang out with friends and family. Work if they choose. Volunteer. Read. Sleep. Go to the movies. Eat yummy food. Go for a walk. Go to the beach. Shop at the mall. Just do it all with a heightened sense of awareness, for artists have always been the great observers and interpreters in the societies in which they live.

Remember, students must have at least 22-24 finished pieces by the end of April. Some of those may be from previous years. But this class is, in large part, about growth, so at least 50% of student portfolios must be new work.

The goal is for this course to be an enjoyable process—a journey of discover—for all involved. Every journey has its bumps in the road. But every journey also has thrilling surprises and a destination. Students may not arrive where they thought they would when they set out. But they will arrive...Somewhere. And that place will hopefully be even better than what they expected.

ALL CONCENTRATIONS:

1. Sketchbook Journal
2. 2-D Assignments or 3-D Assignments (Depending on the Portfolio)
3. Your Concentration...
4. Museum Visits:

Also....Get all of you past work together....We will have a lot to photograph and or redo and improve upon. Anything can be the starting point for a really great piece of artwork so bring it all to me. Anything and everything is acceptable and I want to see it all. Work from home, from class projects, even pieces you have made for fun. Show me what you can do.

ASSIGNMENT # 1: SKETCH JOURNAL

This sketch journal will be each student's initial inspiration for an entire school year of artistic investigation. Students will, of course, want to continue working in their sketchbooks even after school starts—and, hopefully, for the rest of their lives—but when they arrive at school in September with this treasure chest of ideas, they should have more than enough to springboard them successfully into several months of artistic production.

SIZE:

No smaller than 5x8", hard bound, with good quality paper, available at art supply and craft stores. (I personally recommend the GLOBAL ARTS HANDBOOK JOURNALS 8.25 X 5.5" Portrait or Landscape is up to you. This is a great sketchbook with sturdy pages for painting or simple sketching. It's available at Jerry's Art-o-Rama in a few different colors (map on pg. and it is between \$10-\$15)

Check the following link to see what it looks like:

<https://www.jerrysartarama.com/art-supply/catalogs/0080633000000>

FINISHED PAGES:

A full 1/3 to 1/2 of your chosen sketchbook (at least 50 pages in the small sketch journal) should be filled with research materials, observational drawings, journal entries of your summer experiences with images drawn/painted over them, material experimentation and concentration ideas.

COMPOSITION:

Students decide how to compose each page. Will they look more like finished works of art? Or will they look more like pages in a notebook for another class? Will they be mostly made up of your sketches or other people's images glued into the book? Will there be a little or a lot of writing? Will students glue in envelopes stuffed with images? Keep anything and everything that you find interesting and use it in your artwork. Play with media and see what the possibilities are. You never know until you try and this sketch journal is all about trying something new!

MEDIA:

Students decide what media to use. I do want to see the student using mixed media and layering materials throughout their sketch journal in experimentation. Students should keep in mind that they might want a cover sheet or fixative over pastel and charcoal. Painted pages should be thoroughly dried before closing. Anything can be an art material and I expect to see each student pushing this idea to its limits in their sketch journal.

ORGANIZATION:

Everyone thinks differently, so everyone will want to organize his or her sketchbook differently. However, all sketchbooks must have each of the components, listed on the following page, somewhere in them.

WHAT SHOULD I HAVE IN MY SKETCH JOURNAL?!?

BREADTH: Now the fun begins. Start looking for inspiration to accomplish the above. Look at books, magazines (art journals or even popular magazines), web sites and CD covers at Planet Music. Look at children's picture books at Barnes and Noble. Look at photographs in the newspaper. Spend a rainy morning at the public library. Visit the AP Central web site and look at other student work. Cut out, print out or sketch images and begin stuffing that sketchbook. Include appealing images even if the reason is not clear: maybe it's the style, maybe it's the color scheme, maybe it's the use of media, maybe it's the message. Search the web under "contemporary still life" or "site-specific sculpture" or whatever (!) and see what pops up. Print the images out. Insert them in your sketchbook/journal. Email your teacher for suggestions of artists to research. Make

photographs with a digital camera. Sketch what is around you at home, outdoors or in the mall. Make notes about personal responses to all of these images. *Come to the first class with GREAT concepts for the first three Breadth pieces you want to do.*

CONCENTRATION: And the fun continues. As students do the above, they should begin to think about what they might want to explore for their concentration. They can keep track of ideas any way they choose, e.g. a separate section in their sketchbook/journal or interspersed throughout. *Students should come to the first class with multiple ideas for possible Concentrations and what they MIGHT do for the first three pieces.*

EXPERIMENTATION: Test out what happens if you try new things. Use non-traditional art materials. Give yourself a chance to fail because your sketchbook is the place to do it. Paint up the pages before you draw on them. Rub tea onto some blank pages to make them look old. Paint with instant coffee or other things you may never have tried before. The worst thing you can do in your sketchbook is be predictable so BE ORIGINAL.

Stuck? Students should consider looking for the following more specific images in books, journals/magazines, newspapers, web sites and more, or sketch from observations/imagination:

Design Elements and Principles: lines and shapes, interesting patterns and textures, evocative and unusual color and value, dynamic movement and rhythm, focal point, unity, balance, repetition

Appearances: surfaces, reflections, shadows, etc.

Personal Issues: future plans, appearance, health, relationships, beliefs, passions (like food or surfing!), fears, aversions, etc.

Social Issues: uses and abuses of technology, war, cloning, politics and policy, religion, capitalism, drugs/crime, the environment, poverty, patriotism, etc.

Psychologically Potent Environments: empty streets, objects in places where you wouldn't expect to find them (e.g. a tractor on an unmade bed), lonely rooms, etc.

Miscellaneous Content: Conflict or contrast; dreams; a favorite quote, motto, bumper sticker, slogan or even a fortune from a fortune cookie, mystery, ambiguity or hidden meaning
Pairs of natural and man-made objects with similar shapes, forms or patterns

***Important note: remember that, as artists of integrity, students must use other artists' work as inspiration only, developing his or her ideas, making them one's own, and moving beyond duplication.*

ASSIGNMENT #2: ARTWORK BY PORTFOLIO

2-D ASSIGNMENTS

2-D PORTFOLIO OR DRAWING

2-D PORTFOLIO

Design-Composition-Pattern

- Color scheme organization (i.e. **primary, secondary, tertiary, analogous**, etc.)
- Color theory, such as that embodied in **Fauvism, Expressionism**, etc
- Color used to create or **intensify expression**
- Positive/negative or figure ground relationships
- Composition and object placement
- Development of modular design or repeated pattern

DRAWING PORTFOLIO

Line Quality-Color-Value

- Careful rendering of various subject matter drawn from direct **observation!!!**
- Color theory, such as that embodied in **Impressionism, Realism**, etc
- Value, focusing deep contrast into shadows and gentle gradations.
- Close attention to mundane or ordinary things transformed into carefully rendered drawings.
- Using various spatial systems such as linear perspective, illusion of three-dimensional space, aerial views and other ways of creating/organizing space.

These works must be 2-D

Make sure you are trying to create a piece around these assignments that you think will look completely different from anyone else. Show me what you can create and what is unique about your artwork!

CHOOSE THREE OF THE 4 GIVEN ASSIGNMENTS

1. A **"scape" work**: Find a place around your house or around the Hampton Roads area where you think the setting would create a good piece of artwork. This can be a sea-scape, land-scape, your personal e-scape...as long as you are creating from direct observation. I do NOT want a traditional landscape. I DO want you to draw from an interesting perspective, change the colors around or otherwise re-create a traditional "scape" style painting in a new and interesting way.
2. **Who are you, REALLY?** : Portrait with "Character": Create a piece that involves a still life or room interior that describes the character of a particular person (real or imaginary) and show the person in the space you created. Include specifically selected subjects: all

objects must have a specific meaning to or for this character in order to be included. Use facial expression, color, objects, setting, lighting and other context clues to let the viewer know the character of the person in your artwork. (this does not have to be a traditional portrait and the more creative and unexpected the better this will be!!!) Look up some portrait artists if you need some ideas!

3. **Dissection:** Do a study of an object that you have taken apart. Arrange the parts on a surface with other objects related or not related and study the TEXTURAL qualities. Some ideas would be a mechanical object, a child's toy, a girl's makeup bag, your bin of art supplies, ingredients for a cooking recipe, a few apples or other fruit cut apart...anything where you are creating a still composition out of something that has been dissected or disassembled. This does not have to be boring! PUT YOUR OWN SPIN ON IT!!!
4. **Draped Figure:** Create a scenario where you have a person (friend or family member) draped in clothing with lots of folds or draped lines. If you can't find clothing like this drape them in a bed sheet, thin blanket or towel. The point of this is to show correct proportions of the figure and to carefully render the intricate folds of the fabric. Drawing students should focus on the lines and shading while 2-D students should focus on the patterns and shapes created by the drapery. All students should show correct proportions for the figure along with a background or setting for the figure.

Remember that all these assignments are meant for you to interpret and make your own. There is no right and wrong way to complete these besides not thinking it through. We WILL be critiquing these within the first week of class so be prepared.

MATERIALS:

Draw, Paint, Print, Collage, Computer...anything 2-D is allowed. Remember that this is a COLLEGE level class and the quality of your finished projects should reflect this.

COMPOSITION:

No larger than 18x24", but the size is completely up to you. Students decide how to compose each page. Play with media and see what the possibilities are. You never know until you try and though a lot of these projects are traditional in nature, using GOOD composition and design along with new media is a good way to put your own unique spin on them.

3-D ASSIGNMENTS

SCULPTURE PORTFOLIO

The 3-D portfolio is intended to address a broad interpretation of sculptural issues in depth and space. These may include mass, volume, form, plane, light, and texture. Such elements and concepts may be articulated through additive, subtractive, and/or fabrication process. Examples of approaches include traditional sculpture, architectural models, ceramics, and three-dimensional fiber arts or metal work, among others.

- **Formal** work that embodies line, mass, plane, or volume
- Works that focuses on **transitions, such as organic to mechanical**
- **Assemblage or constructive** work that demonstrates transformation of material, juxtaposition or object identity.
- Work that demonstrates an integration of color, texture, and form.

CHOOSE 3 OF THE 4 GIVEN ASSIGNMENTS

1. **Found Objects....** Create a sculpture from objects found in the garage or kitchen. Do not simply attach various random objects together. Make sure you have an idea behind the creation of this piece. Use juxtaposition of objects to add meaning.
2. **Create a piece of jewelry** that incorporates found objects. Do NOT only go to the craft store and buy beads. Make, find or fashion the objects for your adornment.
3. **Construct a stuffed animal...**bottle caps or flip tops from soda and or juice cans, metal wrapping from gum, candy packages, tooth picks, tongue depressors, toilet and or paper towel rolls. Scraps of fabric, needle and thread and glue....You may also choose to alter a stuffed animal by tearing it apart and re-creating a sewn toy from other stuffed animals. Thrift stores are a great place to start collecting random toys kids did not want.
4. **Construct a nest for a bird...or a home for another animal (this can be a real animal or an imaginary animal)** This needs to be life size and made only of found objects in nature and cannot fall apart. Sewing together, glue, wire...all methods of attaching objects should be tested first and this will give you a background to various methods of construction that you can use through out the year.

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Collect objects all summer that you can incorporate into your works for the fall.... look on trash day.... take things apart...try the Thrift Store too. Often the best things are given away and are really cheap.

ASSIGNMENT #3: CONCENTRATION

Look at the body of works you have and think about what it is you would like to concentrate on for the next year. Look and read enclosed information about concentrations and start brainstorming ideas you would like to make work about. USE YOUR SKETCHBOOK and start making plans for pieces you might try to create. This should be incorporated into your Sketch Journal.

ASSIGNMENT #4: MUSEUM VISITS

The Chrysler Museum (Norfolk) ...WEDNESDAY IS THE FREE DAY
Contemporary Art Center of Virginia (Virginia Beach Ocean Front)
Virginia Museum of Fine Arts (Richmond)
National Gallery of Art and Hershohrne Museum/ Sculpture Garden (Washington DC.)

Go to one or more of the listed galleries/museums with your sketchbook/pad and complete the following assignments. (You can visit other museums too. If you go on vacation, try to find one place in each trip that you can experience some form of artwork.) The more you look at art on your own and learn to really "see" what is in front of you, the better off you will be.

I want to see various sketches of artwork you see, writing about your reaction to the atmosphere in the gallery and to the artwork you think is most interesting. How does this work affect you? What do you think the artist's reasoning was for creating this work? What does this work say about the time and culture that we currently live in?

TIPS FOR SUCCESS: (FROM FORMER AP STUDIO STUDENTS)

Time Management

1. Meet deadlines or pay!!! Push to get things done by the deadlines; you can always go back and rework them. Try to mix-up more difficult pieces with things that take shorter amounts of time for deadlines when 2 pieces are due. Work as quickly as possible; if you have extra time at the end, that's okay; it's NOT okay to run out of time. Work at home to meet deadlines.
2. Work small. Incorporate strong pieces from previous years. Work with media you are fast at. Plan your ideas first, but don't take too much time; once you get an idea for a project, start on it. Manage time wisely, don't slack and DON'T do things the day before they're due. Do work ahead of time. Pace yourself. If you have an artist's block on a piece, come back to it later. Plan beforehand; it helps make the process go faster after you start working.

Inspiration

3. Look at a lot of art and read a lot for inspiration. Always be inspired; look forward to working. Have fun and don't worry about other things. Think about art all the time. Keep a sketch book and take/find lots of pictures to generate ideas. Use your sketchbook. It's good for planning and record-keeping. Research is good! A sketchbook is good. Do your summer assignment.
4. Think about art all the time. And do as much work as possible.

Working in "The Zone"

5. Don't waste time trying to find your style; start working and it will come. Don't force work out...let it happen.
6. Focus. Listen to music if it helps you work.
7. Make what you want, not what other people want. For concentrations, think about the things you enjoy doing art-wise (media, etc.) and concepts you want to explore. Express your feelings in the pieces you do. Pick a Concentration that you LOVE. Choose a concentration that most interests you; you will have more inspiration that way. Your pieces should be meaningful to YOU. You as an artist come before the interests of the audience.

Originality

8. Diversity is good. Don't imitate other artists. Think out of the box; try to avoid clichés. Make a statement! Social issues are great themes for pieces. Use "out of the box" methods to create stuff.

Experimentation

9. Accept change. Try everything once and don't be afraid of happy accidents. Explore different types of media and don't stick with what's comfortable all the time; practice and experiment. When supplies are low, work with what you have. Sometimes you'll surprise yourself with the art you produce. Use different techniques and media. Don't be contained by boundaries. And don't be afraid of negative space.

Critiques

10. Take critiques seriously.