

AP Studio Art and Design 2D- Summer Work due on the first day of school.

An integral part of a successful AP Portfolio begins with solid **original** ideas and comprehensive research. Your first *graded project assignments* for the fall semester will be extensive **inquiry, photographic research, drawing studies and 3 portfolio quality artworks***. *All Projects will be worth 60% of your final grade in the course.*

Listed below are drawings, studies, and artworks that I believe will help you get ready for the rigorous AP year ahead. Drawing and artistic inquiry are both important parts of your art training. It is the core of all your designs, paintings, and compositions. Please work in both black and white and color. **ALWAYS WORK FROM LIFE. NO COPYING FROM PHOTOS. NO PLAGIARISM OF ANY KIND.**

Drawing Studies: You may do these throughout the summer by adding to your drawings over time.

1. A grouping of hand and foot drawings in a variety of positions on one sheet of 18"x24" paper. Use charcoal on white paper. Fill the entire paper. You may include objects. Consider using small mirrors and try holding these with your toes!

Inquiry:

2. Think Sheet 2- Complete all the survey items on this sheet. After that, move on to the 100's list below.

3. 100's List

Please list 100 things that interest you visually as well as conceptually. We will be sorting these ideas out to use later on when you decide upon an artistic inquiry for your AP portfolio. To find ideas, you will identify your personal interests, passions, and likes and dislikes. In the beginning, your responses may be simple—single words or sentences in a list. I will be checking this list.

As you explore further, you can expand on these initial ideas. Then explain how other influences are brought into, or become part of, the idea you wish to pursue. Eventually, you will be able to argue why this idea can serve as the basis of an in-depth exploration.

4. Big Ideas

Read the excerpt from "Big Ideas and Artmaking" from the book "Teaching Meaning in Artmaking".by Sydney R. Walker. We will work through this strategy as you develop your art inquiry next year. The three art works I have assigned for 5, 6, and 7 are an introduction to this concept.

Portfolio quality artworks:

5, 6, 7. Create 3 works from the prompt below using ideas from your 100's list.

The entry point for summer work revolves around a sustained investigation. The link below will help to familiarize you with the concept of artistic inquiry. The *Art Assignment* link is a good place to start because it offers many examples of working artists who have investigated ideas and created art works around a question or personal interest. (Feel free to choose one of their inquiries for your three art pieces if it interests you. But, you are not obligated to do so.)

The pieces you make can be representational or conceptual or a combination. You may link your ideas to create a cohesive body of work with a concept that moves through more than one media application. Take risks and do work that you believe in and is true to you.

Summer artwork is the start of a new body of work.

Media- Good quality paper, illustration board or canvas using media of choice; **color and/or black & white.** This work should be **no smaller than 12 x 14 inches.** You choose the size/format shape.

<http://www.theartassignment.com/assignments-landing/>

Remember:

A Sustained Investigation is NOT a series of work involving cats, cars, emotions, and so on, copied from appealing images found online.

The Sustained Investigation idea is NOT discovered one week prior to the submission of a portfolio by searching for commonalities in a group of divergent works.

A Sustained Investigation is under way when students come to "own" their imagery, whether objective or nonobjective, based on personal observation, experience, ideas, research, and experimentation, or a combination of these. By feeling comfortable and involved with your Sustained Investigation, you can continue to explore approaches to the concepts you have developed.

Photographic research:

8. You are also required to take **100 photos** this summer. Please photograph things, people, places that are visually interesting. Consider design principles such as unity/variety, repetition, rhythm, contrast, figure/ground relationships. I am not interested in snap shot type images. These photos will help you to see things from a 2D design point of view and may be used throughout the year as possible resource materials. Keep these in a digital file. I will be checking this collection along with your other summer work.

The link below outlines what the AP Art and Design Portfolio is all about. Our class is specifically the **2D Art and Design** Course Section. Take time to visit the site and become familiar with the portfolio exam requirements.

<https://apstudents.collegeboard.org/digital-submission/submit-ap-art-design-work>

Important things to consider:

AP Studio Art is a college course. College courses require outside work and sometimes outside expense as well. There is no written College Board exam in this course. There is, however, submission of a 15 piece portfolio – both in actual pieces and digitally. It is imperative that all work be from original reference taken directly by the student. Plagiarism is grounds for a student's portfolio being rejected by AP Central. This would result in a zero in the course.

****Everyone MUST submit a 15-piece portfolio** at the end of the year whether you decide to send it for the AP Exam or not. Not submitting is not an option.

Make sure the above assignments are completed and turned in by the first day of school (due date- September 5). When you arrive in class in September, you will already have a **working grade** in the course. Start strong! It is my goal that everyone in the class earn a 5 on their portfolio!

****More information on the portfolio and the requirements for achieving a fantastic score coming soon.**

If you have any questions at all, please feel free to contact me at lmound@htps.us. I am online every day checking emails; I will get back to you the same day you send me a question.

Spend your summer thinking about and making **fabulous art!** Take great pictures with the idea of making great portfolio pieces! Most of all - have fun!

I look forward to a wonderful and productive year with all of you! Mrs. Mound 😊

Think Sheet 2

Name _____

Course _____

Hour _____

Developing Visual Images in Art Part I

The following series of questions is designed to help you make an inventory of your priorities:

- What interests you?
- What is important to you?
- What path(s) might you choose for the future?

After answering these questions, you will have an idea of what direction to take in your art-making. Use this questionnaire to decide on the specific subject and media you will represent in five finished works of art.

- A. List three to five of your favorite activities, for example, bike riding or attending a musical festival. Be as specific as possible.

1. _____
2. _____
3. _____
4. _____
5. _____

- B. List three to five places that have made you feel comfortable, for example, a family cottage or a friend's home. Remember to be specific.

1. _____
2. _____
3. _____
4. _____
5. _____

C. List three places that have made you feel ill at ease or tense; for example, a foreign country, a crowded event, a basement, or a dark hallway.

1. _____

2. _____

3. _____

D. List three individual pieces of music that you like. After each, write the specific image or mood that comes to your mind.

1. Title/Performer: _____

Description of image or mood (Be specific):

2. Title/Performer: _____

Description of image or mood (Be specific):

3. Title/Performer: _____

Description of image or mood (Be specific):

E. List three films that have influenced you. Write the reason(s) you were influenced.

1. Film title: _____

Reasons you were influenced: _____

2. Film title: _____

Reasons you were influenced: _____

3. Film title: _____

Reasons you were influenced: _____

F. List three memories of family life that stand out in your mind. Be specific.

1. _____

2. _____

3. _____

G. List three artists, styles, or periods of art that appeal to you:

1. _____

2. _____

3. _____

Big Ideas and Artmaking (from the book “Teaching meaning in Artmaking” by Sydney R. Walker)

“I think that painting or the kind of painting I prefer to explore, is about unknowns are looking for questions more than answers.” ~ artist Brice Marden'

Big ideas-broad, important human issues- are characterized by complexity, ambiguity, contradiction, and multiplicity. Whether stated as single terms, phrases, or complete statements, big ideas do not completely explicate an idea, but represent a host of concepts that form the idea. For example, the term conflict may represent a number of concepts, such as power, personal and social values, justice and injustice, and winners and losers. Because they provide artmaking with significance, big ideas are important to the work of professional artists- and of students if student artmaking is to be a meaning-making endeavor rather than simply the crafting of a product. Big ideas are what can expand student artmaking concerns beyond technical skills, formal choices, and media manipulation to human issues and conceptual concerns. Big ideas can engage students in deeper levels of thinking.

Examples of Big Ideas

dreams and nightmares

life cycle

uncertainty

reverence for life

relationships

power

suffering

community

human diversity

family

materialism

ritual

nature and culture

life and death

utopias

emotional life

fantasy

heroes

social order

idealism

interdependence

views of reality

individual identity

conflict

aging

social norms

spirituality

celebration

Developing Big Ideas

Artists generally experiment with several directions before settling on a big idea that will sustain their attention over an extended period. Students too need opportunities to learn about an idea, build an adequate knowledge base for working with it, examine the idea in the work of other artists, and find personal connections to the idea.

Personal interest plays a significant role in directing the artist's choice of ideas. Becoming personally connected to a big idea is highly important for art-making; otherwise, artmaking can become merely an exercise in problem solving,

From Big Ideas to Artmaking

Big ideas drive an artist's artmaking over time. They extend beyond individual artworks and encompass large portions, if not all, of an artist's body of work. Big ideas represent the artist's overall purposes for artmaking, and they tell in broad conceptual terms- what the artist is about.

Theme or Big Idea?

An artist's theme may or may not be the same thing as his or her big idea. If a theme persists throughout an artist's body of work, then it is the same as the artist's big idea. For example, alienation consistently inhabits the tableau installations of sculptor George Segal. Whether Segal depicted a street corner a diner, or a bedroom, his work is about human alienation in the urban environment. Thus, Segal's theme and big idea are the same.

On the other hand, Abstract Expressionist Robert Motherwell pursued the theme of death in over 100 paintings in his series *Elegy to the Spanish Republic* (1948-97), but this theme is not characteristic of his entire body of work; it does not encompass his over-all big idea. Rather, Motherwell's overall purpose and big idea is the exploration of human emotions; the human emotions in response to death is only one part of a wider range of human feeling that Motherwell investigated.

Subject Matter or Big Idea?

Subject matter is the artist's topic, whereas big ideas are the artist's concepts. Consider the work of three artists. Van Gogh's subject matter included landscapes, portraits, and still lifes. His big idea was the portrayal of human emotions. Pop Artist Andy Warhol created silkscreened images of Campbell's soup cans, Coca-Cola bottles, dollar bills, and Marilyn Monroe and other famous people. These were Warhol's subject matter, but his big idea was the denouncement of the sacred values and ideals of high art, which accepted only certain topics as appropriate

subject matter. Henri Matisse painted interiors, still lifes, and female models, but his big idea was the depiction of an ideal world untroubled by the imperfections of the real world.

Distinguishing between an artist's subject matter and big idea is often difficult, but the designer of classroom artmaking needs to clearly understand the distinction between them. By answering, "What is the artist's work about?" we can say, for instance, that van Gogh's paintings are about landscapes, portraits, and sunflowers; but they also are about human emotion.

We can answer the same question about student artmaking, by saying that it is about certain subject matter, but also about big ideas that extend beyond the subject matter. The big idea assumes primary importance, whether in a professional artist's work or in student artmaking. The big idea provides the conceptual ground for artmaking; the subject matter serves as the context for examining the big idea.

A Starter List of Big Ideas and Artists

Can your students name three artists who work with the big idea of identity? A good way to enable understanding of big ideas is to look at examples of artists and their big ideas. A starter list of artists who work with several big ideas is on page 140.

Encourage students to make their own lists, or work on a class list collaboratively.

Fascinating Facts

After Jennifer Bartlett spent six years and \$100,000 of her own money to create a proposal for a three-acre garden in Battery Park City, at the lower end of Manhattan where she lived at the time, the plan was canceled by Governor Cuomo. As a response, Bartlett moved to Greenwich Village and built her own three-level, all season series of garden "rooms" on the roof and terraces of her new house.

A Starter List of Big Ideas and Artists

Identity

Chuck Close, William Wegman, Howardena Pindell, Richard Avedon, Duane Hanson,
Edgar Heap of Birds, Deborah Butterfield, Frida Kahlo, Lucas Samaras

Power

Barbara Kruger, Leon Golub, David Hammons, Keith Haring

Fantasy and reality

Sandy Skoglund, René Magritte

Meaning and objects

Fred Wilson, Donald Lipski, Claes Oldenburg/Coosje van Bruggen, Robert Rauschenberg

Alienation/loneliness

George Segal, Edward Hopper

Questioning art

Andy Warhol, The Sarn Twins, Christo, Roy Lichtenstein, Judy Pfaff, Deborah Butterfield

Human emotions

Jim Dine, Sean Scully, Robert Motherwell, Mark Rothko

Nature and culture

Andy Goldsworthy, Sandy Skoglund, Meg Webster, Mel Chin, Walter DeMaria, Stan Herd,
Christo and Jeanne-Claude, Nancy Holt

Starter Lists of Key Concepts for Big Ideas

Big Idea: Heroes

Key Concepts

Heroes can be personal or cultural.

Heroes are often publicly honored.

Heroes are not the same as celebrities.

Heroic characteristics change over time.

Heroes can be god-like.

Heroes represent moral values.

What makes a hero is not uniformly agreed upon nor who is a hero.

Heroes are often associated with strength, youth, beauty, and immortality.

(generated by a group of K-12 arts classroom subject area teachers, and art education professors)

Big Idea: power

Key Concepts

Power is about:

excess

scarcity

recognition

privilege

fear

inclusion and exclusion

control

voice

change

insiders and outsiders

rules

disruption

(generated by graduate students in the course Art for Elementary Teachers)

Big Idea: Identity

Key Concepts

Identity can be about reinvention.

Identity is about status.

Identity is about assimilation.

Identity is about the inside and outside.

Identity can be about the fear of loss,

Identity can be about insecurity.

Identity is about stereotypes.
Identity can be about pecking order.
Identity is about change.
Identity is physical.
Identity is about models.
Identity is a tension between self and others.
Identity can be about internal demons.
Identity is a search.
Identity is about occupation.
Identity is about mimicry.
Identity can be about denial.
Identity is about multiplicity
Identity is about contradiction
Identity is both public and private
(generated by K-12 art teachers in Virginia Beach)

Big Idea: Nature and Culture

Key Concepts

Humans assume a variety of attitudes toward nature such as:

Nature acts as a background for human events.

Nature is fragile and In need of protection.

Nature is ruthless and powerful.

Nature is nurturing.

Nature is controllable and can be made to be submissive.

Nature can become a collaborative partner with humans.

Nature can inspire.

Food As a Big Idea

What are some key cultural factors that inform this topic?

The overabundance of food in America and other developed nations while some nations go hungry.

The prevalence of eating disorders such as anorexia nervosa and bulimia.

The American obsession with weight loss.

The highly developed interest in various types of foods and the "Americanization" of many ethnic foods.

Talk shows that highlight frank discussions about weight problems.

Psychological and emotional meanings associated with food-food as an emotional crutch.

The American phenomena of junk food, now spreading internationally.

Reflective questions to guide students using food for artmaking:

Why am I selecting this particular food for my artwork?

What cultural meanings and issues are associated with this food?

What practical problems will I have to resolve?

Some artworks exploring food as content and art medium:



Lynn Aldrich, Bread Line, 1991, sliced bread, 35' long.

Aldrich created Bread Line at an abandoned bakery in Los Angeles's Chapman Market. The artwork consists of bread slices from forty-five different loaves of bread (white, dark, pumpernickel) laid in a single line across the floor grid of the former food production space. Aldrich has always been interested in the accumulation of materials that represent a double meaning. Critic Jude Schwendenwien comments, "On one hand, it represents a primal sense of safety, both as a stockpile of food in case of emergency, and as an emotional crutch. On the other hand, such an abundance of food cannot possibly be eaten before it begins to rot. In abundance there is implicit waste."

(Schwendenwien, Jules, "Cravings: Food into Sculpture," Sculpture, Nov/Dec 1992, p.45)

Doug Hammett, Finger Licks, 1994, vanilla and chocolate frosting and stretcher bar, 72 x 6 x 3 ".

Los Angeles artist Doug Hammett uses cake frosting as a key element in his sculptures. In Fingerlicks, Hammett takes a stretcher bar that one would use as part of a paint frame and covers it entirely with vanilla and chocolate cake frosting. He then runs his finger down the entire length to comment on the "artist's signature." Hammett, explains Schwendenwien. began working with food on a whim, but has become involved with exploring parallels of food consumption and art consumption.

Janine Antoni, Chocolate Gnaw, 1992, 600 pounds of chocolate before biting.

Antoni addresses our compulsive relationships to food. Her recent sculptures are created from mounds of pre-chewed chocolate and lard.

Gnaw is a mound of 600 pounds of solid chocolate resting on a low marble stand. In the chewed sculptures, Antoni chewed off pieces of chocolate and lard from a 600-pound block and created lipsticks and heart-shaped candy. Schwendenwien observes that "these compelling but disgusting objects simultaneously shatter all the romantic association of chocolates as gifts of affection while serving as succinct monuments to the devastating conditions stemming from low self-esteem and emotional deprivation, for which food becomes a substitute." (Schwendenwien)

Identity As a Big Idea: A New Way to Create Self-Portraits

Students select a household object and make a drawing or painting of the object as a self-portrait of themselves. The object should have a personal connection to the student and they should use color that is expressive of themselves, not necessarily the actual colors. Students also should employ a drawing or painting technique that expresses personal qualities and place the object in a physical space that expresses personal qualities about themselves.

Reflective questions to guide student artmaking:

Why did I choose this object to represent me?

What does this object tell and not tell about me?