

AP Studio Art & Art Honors Summer Assignments

As you start your summer off this year I wanted to leave you with a few thoughts about what's to come in the fall. You have chosen to sign up for the most rigorous of all the art courses offered at AHS. You should be proud of your efforts leading up to this point, but be aware of the stringent time-tables and workload that awaits you. Think about your personal schedule and how you will deal with the work that is part of this packet. The Projects you work on this summer are not extra by any means so be sure to treat each one as if it will be hung in a gallery, because next May... it will be! Good luck, have fun, work hard, and be creative!

Choose (3) of the 4 given assignments



1. A “scape” work: Find a place around your house or around the Ashland Reservoir area where you think the setting would create a good piece of artwork.

This can be

a seascape, land-escape, your personal e-escape...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 about 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 girls 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 or wrong way to complete these assignments besides not thinking it through and not spending the time necessary to create a strong finished portfolio piece. We WILL be critiquing these within the first week of class so be prepared.

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 more than 50% of student portfolios must be new work.

5 – Quality Section Artworks
12 - Breadth Section Artworks
12 - Concentration Section Artworks

What to Expect:

The goal is for this course to be an enjoyable process—a journey of discovery—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.

Organization

Everyone thinks differently, so everyone will want to organize his or her sketchbook and Personal materials differently. However, **Here are some areas you should incorporate into your sketchbook or notebook to help make the organization process to this class much easier.**

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, and 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/ notebook or interspersed throughout.

Students should come to the first class with at least one idea for their 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. You might just discover something great!

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

Design Elements and Principles: lines and shapes, interesting patterns and textures, evocative and unusual color and value combinations, 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 FAR BEYOND DUPLICATION.***

IMPORTANT! IMPORTANT! IMPORTANT! IMPORTANT!
DO NOT COPY IMAGES!
Photographs/Artwork/Designs

ANY IMAGES USED AS A REFERENCE MUST HAVE SIGNIFICANT CHANGES MADE TO IT FOR THE IMAGE TO BE USED IN ANY OF YOUR ARTWORKS!!!!

If you have questions or concerns please see/contact me immediately!

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Planning & Execution of Artwork

In Portfolio-Prep & A/P Studio Art

Design: repetition, unity, focal point, color and harmony

- *Are you applying design principles (such as repetition, unity, focal point, color harmony) with great skill?*

Planning and Explanation

- *To be able to describe in detail at any point during the planning or painting process, your artwork and purpose for why and what you did.*

Sources of Inspiration

- *There is strong evidence in the artwork of your sources of inspiration.*

Time/Effort

- *To use your time wisely. Are you able to show how time and effort went into the planning and design of the project? It is clear you worked at home and at school.*

Creativity

- *The ability to take the technique being studied and applied it in a way that is interesting and unique.*

Craftsmanship

- *The degree of skill in use of media and procedures, and how well the medium relates to the subject matter and purpose of the artwork.*

Design Quality

- *The degree of visual organization of the materials and elements that make up the work. Consider unity, variety, proximity, balance, dominance, and rhythm.*

Expressiveness

- *How well the work expresses its subject, idea, or theme.*

Personal Response

- *The extent to which the artwork provokes a personal response, one that could be shared with others, explainable.*

Originality

- *The degree of uniqueness, imagination, and freshness in the artwork.*

Comparison

- *How the work compares with other artworks of similar kind, what makes yours different and unique.*