

Summer Assignments for AP Studio /College Level Focus

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Goals of Summer Assignment: Get a head start on your portfolio for next year! Practice artistic discipline to stay involved with your creative process throughout the summer with keeping a sketchbook, actively seeking inspiration via visiting museums/galleries, and developing quality breadth pieces. These are graded assignments and will be worth a regular 'Project Grade' for first quarter (projects/refined pieces are 50% of your grade)

AP Summer Assignment Part 1: Sketchbook/ Visual Journal

Get or make a new sketchbook that will become your personal visual journal. It will be your "new best friend" this summer. Carry it with you every day, everywhere! Open it up first thing in the morning and last thing at night and many times in between. Draw in it, write in it, scribble in it, paint in it, glue things into it, cut the pages, tear the pages, change the way it looks to make it look like your own book. At the end of the summer it should reflect YOU and your experiences throughout the summer. Work in your sketchbook is an ongoing process that will help you make informed and critical decisions about the progress of your work. **Your sketchbook is the perfect place to try a variety of concepts and techniques as you develop your own voice and style.** This is a place for risk taking.

Ideas for working in your sketchbook:☺

A Roadmap to strengthening CREATIVITY, VISION and COMPOSITION

1. DRAW FROM LIFE!!

DO NOT make "perfect" drawings. Make imperfect drawings; make mistakes; make false starts. Let your hand follow your feelings, not what your brain is telling you to do. **DRAW IN MARKER AND PEN FIRST- ☺ SKIP PAGES**, If a model moves when you are drawing from life, **come back to it later and finish from imagination**, Work in a small sketchbook 8.5 x 11 or less so **you can bring it with you!**

2. ALWAYS FILL the page you are working on. Go off the edges whenever possible. Do not make dinky little drawings in the center of the page. Make every square inch count for something.
3. Do not start something and abandon it. Go back later, change it, and make it into something else. Being able to rescue bad beginnings is the sign of a truly creative mind.
4. Always finish what you start no matter how much you don't like it.
5. Fill at least half your sketchbook before August 23.
6. Put the date on every page you finish.
7. DO NOT DRAW FROM PHOTOGRAPHS, magazines, etc. (unless you are weaving many images together, or working with a pose or object you cannot study from life!) The use of published photographs or the work of other artists for duplication is plagiarism. **Challenge yourself to Draw from observation as much as possible**, things you see in the world. Learn to translate the dynamic three-dimensional world into a two-dimensional world.
8. By August 23, your sketchbook should be twice as thick as it was when you got it.
9. NO CUTE, PRETTY, PRECIOUS, ADORABLE, or TRITE images. This is a college-level art class, not a recreation program to make pretty pictures to hang in your house. Expect your ideas about what makes good art to be challenged.
10. Don't be boring with your work. Challenge us!
11. Avoid showing your work to others unless you know they are going to understand what you are trying to do in your sketchbook. You don't need negative feedback when you are trying out new ideas or experimenting.

Ways to work in your sketchbook: Look up YOU Tube videos of techniques you want to improve!

Draw, draw, draw, draw, draw, paint, paint, paint, • draw, paint, draw, collage, etc.

- Use pencils, pens, crayons, sticks, charcoal, burnt matches, pastel, watercolor, acrylic, pine straw, fingers, basically anything that will make a mark. You have the power to make a mark.
- Draw what you SEE in the world. No drawings from published images (plagiarism), unless you alter and add other images and truly make it your own. You need to learn to draw without the crutch of someone else's composition or flattening of space, drawing from life will help!
- Use gesture, line, and value in your drawings. Try to create a sense of light and depth in your images.

- Use the principles of perspective to show depth in a drawing.
- Glue stuff into your sketchbook, i.e., ticket stubs, gum wrappers, tin foil, lace, lists, receipts, sand, leaves, twigs, pebbles, shells, earrings, shoelaces, whatever. Make a collage with the stuff. Add these things to pages that you started but don't like. Let your imagination go wild.
- Build the pages up by layering things, paint on top of collage, newspaper, and drawing. Attach pieces of fabric and photographs and paint over parts of them. What did you do? What are you trying to say?
- Express yourself! Work to develop mastery in concept, composition, and execution of your ideas.
- Make decisions about what you do based on how things look. Go for the tough look, not the easy solution. Do not be trite; say something important about the world you live in.
- Take a news story and interpret it visually, use abstraction to express an idea.
- Play around with geometric and organic forms, interlocking and overlapping to create an interesting composition. Use color to finish the work.
- Create a self-portrait using distortion, or Cubism, or Impressionism, or Minimalism, or Pop.
- Create a drawing of the interior of your room but add collage elements for the lamps, and furniture. Glue sheer fabric over the collage. Draw an image on the sheer fabric of yourself moving around the room.
- Make at least 100 gesture drawings from observation of the figure.
- Make at least 25 contour drawings from observation • of anything around you. Remember to use the whole page! Fill the space behind the objects you draw. Make it count for something.
- Make a simple contour drawing of an arrangement of objects. Repeat the drawing four times. Explore different color schemes in each of the four drawings. Write about how the color changes the feeling in each image.
- Write about your work. Write about what you like about a drawing, what you don't like about it. Write about your hopes for your artwork. Write about why you like to make art.
- Write about how your artwork could impact another's thinking or feeling. Write about what you want to say with your artwork, and what it means to you in the larger sense.

AP SUMMER ASSIGNMENT: Part 2: Gallery/Museum visit-

Step 1: Visit the Portland Art Museum- (Free if your under 18!- with ASB card) Check out summer exhibits here: <http://portlandartmuseum.org/exhibitions/current/>

Visit local Galleries in Portland and Vancouver- Check the Focus/AP studio Blog I set up for announcements on opening events etc. VSAA Visual Art Blog: <http://czellerart.blogspot.com/>

If you absolutely cannot visit a museum or gallery in person (if you are deep in the woods hiking and camping all summer long ☺) Find a way to visit some online Artists galleries, websites. Check out Mrs.Zeller's website for suggestions if you are feeling stuck or don't know where to search.

Step 2: Reflect on what you see- create a response page in your sketchbook (be prepared to share the first day of school) For your creative reflection consider that your goal for your visit is to look at artists' Bodies of Work- As this is basically what you will be creating for your concentration.

Analyze a variety of artists' bodies of work. What is the unifying thread? What is the idea being expressed? How? What draws you in? What surprises you? What inspiration can you take in the development of your own work?

Throughout the year you will be developing a body of work around visual idea you are passionate about that is developed overtime in depth through the creation of 12 pieces. The earlier you have your idea the more time you will have to delve into your work and experiment with your ideas!

AP SUMMER ASSIGNMENT: Part 3: complete 3 pieces to go into breadth portfolio.

Minimum size of 11 x 14- Maximum size 18 x24 (no stretched canvas can be sent in for quality)

– The assignments are about quality, not quantity. You may use any media or mixed media of your choice. You are encouraged to explore media, techniques and approaches you have not used before. These pieces are work for the “Breadth” section of your AP portfolio. You will need 12 strong Breadth pieces in your portfolio. The emphasis in this section of the portfolio is variety of media, style, approach and subject matter. The Breadth section of the Drawing portfolio MUST include observational drawing. If you are working in photography for AP 2D, you will do the same projects but take a series of 10 photos for each assignment.

Project Choices: (Choose 3 total)

Drawing/2D DESIGN

- **A self portrait** expressing a mood. How can you use color to convey that mood? What style will work best for you in this work? Do some research online or at an area museum to see how different artists create self portraits and what techniques and media they use. Use an odd/extreme angle and consider strong light/dark contrast.
- **Still life arrangement** of 3 or more reflective objects. Your goal is to convey convincing representation. Sketch and shade for contrast and drama. Consider doing this as a self portrait – draw yourself distorted in a shiny object.
- **A drawing of an unusual interior** – for example, look inside a closet or cabinet, in the refrigerator, under the car’s hood or inside the medicine cabinet.
- **A still life arrangement of objects representing members of your family** – a favorite pair of shoes, a toy etc. You must have at least 3 objects and use an unusual viewpoint or angle. Put the objects on the floor and stand up looking down at them.
- **A close up of a bicycle/tricycle from and unusual angle with strong light/shadow.** Do NOT draw the bicycle from the side view.
- **Expressive landscape** – this can be near your home, a place you visit on vacation or one you find on a drive into DC or out into Loudon County’s countryside. Make every effort to work plein air – meaning drawing or painting outdoors. You will have better light and will be able to focus on the color you actually see
- **Café Drawing** – go to a coffee shop to sit and sketch. In your drawing capture the essence of the place by capturing the people you see.
- **Action portrait/figure drawing** – have a friend or family member pose for you doing some sort of movement (jumping rope, riding a bike, walking down stairs etc.) Capture the entire sequence of their action in one work or art or a series of photos. How will you portray movement in your work? Look at “Nude Descending a Staircase” by Dada artist Marcel Duchamp to see an example of an action painting. Also see the work of Futurist artists Giacomo Balla and F.T. Marinetti.

3D Design

- Select a subject for your composition that is normally quite small, such as a paper clip, nail clipper, wrist watch, corkscrew, electrical or mechanical parts, bugs or other small creatures, etc. recreate the subject on a giant scale: **Make a soft sculpture** by cutting fabrics and flexible materials, which are then sewn, stuffed, stitched, and decorated; or create a large rigid structure by using cardboard and tape.
- Find an interesting object from the garage, attic, flea market, auction, or secondhand store. **Transform the object by covering its entire surface with textural materials:** mosaic, pebbles, glass, mirrors, feathers, flocking, yarn, paper, sand, photos, rope, coins, marble or granite chips, smaller objects, etc. Do this by using white glue: Spread glue on the surface, then sprinkle fine-particled materials such as sand, marbledust, or sawdust on it. (Use tile cement to attach heavier materials.)
- Select a sculpture or well known image from art history for interpretation. **Redo the work three dimensionally: update it, change colors, media, characters; or, recreate a two-dimensional Old Master, three-dimensionally.**
- Select a theme based on a mythological character or legendary beast: Big Foot, the Lochness Monster, Cyclops, Cyborg, The Troll, Bionic Beast, etc. **Using pottery clay, fashion a skull, skeleton, or anatomical fragment of the legendary beast. Place the “evidence” in a display box.**
- Using a minimum of 15 found objects (trash, recyclables, old toys, etc...) **create an abstract sculpture that focuses on positive/negative space.** Focus on craftsmanship and a well-thought out design. Size may vary, but your final sculpture must be a minimum of 12” inches in at least one direction.
- Using paper materials only (this can include colored paper, cardboard, etc.), build a 3D sculpture (in the round) **demonstrating strength and motion.** This work should be well crafted and complete from all angles viewed.
- **Create a vessel out of sticks and twigs**
- Make a temporary environmental installation addressing any of the following points: times, pathways, celestial events, social issues. Document the event with photographs and drawings

HELPFUL INFORMATION- make a college board account to access info regarding AP Studio online at AP Central

- If you took an AP course this year, you already have a log in for the College Board.

If you did not, go to www.collegeboard.com to register asap. You will find information on the AP Studio Art courses, the “exam”, scoring rubrics as well as examples of past student work and how they were scored. It is an invaluable website. Under “My organizer” you can create a free user account – you can use this account to access information about any AP exam and class. Under the “College Board Tests” section, you can click on “AP” which will take you to the AP homepage. The link to the Studio Art homepage is: http://www.collegeboard.com/student/testing/ap/sub_studioart.html?studioart

You will receive an AP Art poster at the beginning of the school year. This provides you with invaluable information on the portfolio requirements. Take some time this summer to familiarize yourself with the three sections of the AP Art portfolio: Quality, Concentration and Breadth. All three are required and carry equal weight. **Keep in Mind:**

- Your portfolio may include work that you have done over a single year or longer, in class, on your own or in a class other than high school such as one at a museum.
- If you submit work that makes use of photographs, published images, and/or other artists’ work, you MUST show SUBSTANTIAL and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities of design and/or concept of the original work. It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else. This is true of any and all images on the internet!
- Your AP portfolio will be evaluated by a minimum of three and a maximum of seven artist-educators. Each of the three sections will be reviewed independently based on criteria for that section and each carries equal weight.
- You MUST follow the detailed specifications listed in the current Course Description and the Studio Art Poster. If the guidelines are not followed, your score report will carry a message saying that your score is based on an incomplete or irregular portfolio. The goal is a 5, not an incomplete.
- * Using either Popsicle® sticks, wooden matches, toothpicks, dowel rods, mat board cardboard, or any combination of the above, create an architectural model for a house (domestic architecture), a city skyscraper, or a museum of modern art to be built in the year 2075. (This should be the exterior structure, not an interior cut-away.) You may want to reference the work of Frank Gehry, Robert Venturi, Frank Lloyd Wright, or Philip Johnson.