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Summer Assignments for AP 3D Studio Art

First of all, let me say that I am proud of you for accepting the challenge of such a rigorous course. In August we'll talk much more about national requirements, goals, and expectations. For now...as you begin to approach the AP Art experience, I encourage you to enjoy the summer, spend time with family and friends, volunteer your services, read, rest, walk on the beach. Whatever you do, do it with a heightened sense of awareness to the aesthetic value all around us every day. I strongly encourage you to take photos constantly! Get an inexpensive digital camera (I use a Canon Powershot) and take it everywhere and capture everything. These photos will be a great resource later. Artists have always been and will continue to be the great observers, interpreters, inventors, and creators in the societies in which they live. Slow down and observe everything and experience what so many people never notice - explore not only with your eyes, but your heart and your mind. Never just look, train your mind to see!

Now, the particulars…

Summer assignments help alleviate the pressure during the school year of having to produce the required number of quality pieces needed for a successful and passing portfolio. At this point you may not be quite sure what your body of work will be. Don't fret if you're not sure, you'll actually find yourself gravitating to the work that is most suitable for you.

The assignment you choose will be due the first week of school and will be your first AP grades. Completing more than is required will put you that much further ahead when school starts. **Notes about sketchbooks/journals: I believe in and strongly recommend keeping a working sketchbook (Most of you have seen the way I work in mine). Take it with you whenever possible, record images, plan artwork, write ideas, rough sketches and thumbnails, glue in reference photos, etc.** Every descent artist I've ever met or researched kept a sketch journal-from Leonardo to the present.

ASSIGNMENT:

You will complete a minimum of 1 series of work (3 pieces from 1 prompt unless otherwise noted in the prompt) over the summer in preparation for your AP Studio Art class. This will be due the first day of class, in August. You will receive a major grade for your summer work. If you choose not to complete the summer assignments during summer, it will become a homework assignment due at the end of quarter 1. It is your choice as to which assignments you complete from the list below. Pieces should be 3D and a minimum of 10" in size unless otherwise noted– the assignments are about quality, not quantity. Work with a size that is comfortable to you. You may use any media or mixed media of your choice. You are encouraged to explore media that you have not used before.

For these summer assignments, you will plan, execute, and produce a series of work (3 pieces unless otherwise noted) that will demonstrate your ability to develop and maintain a dedicated and consistent studio practice. Depending on your personal interests and your experience as a practicing artist, the work can follow several different directions or can focus on one overarching idea. The emphasis remains on the making, and on developing your personal mark or application processes. How you make the work and how you resolve the work is directly tied to your artistic intent, but you will need to demonstrate the appropriate time and effort expected of advanced art students.

AP requires evidence of your process therefore experimentation and working beyond your current studio practice is encouraged, as the goal of this course is to expand your range of possibilities as you gather knowledge, experience, and receive critical feedback. <u>You will not be penalized for straying from your original</u>

intent, and some work may be a complete failure in relation to what you were attempting to do. **Keep and document everything**.

While developing these projects, you will begin to refine your personal focus and critical vocabulary. You will document your projects digitally at every stage of development.

Additionally you will create a statement that outlines and clearly and coherently explains the influences, rationale, processes, and conceptual issues that drive this body of work. A written justification for any adjustments or augmentation to the original plan will also accompany the summer assignments upon return to school.

REQUIRED:

- Writing an artist statement worksheet Page 4
- Steps for planning an individual project (paired with 1 of the below) Page 8
- Exhibition text (paired with 1 of the below) Page 11

PROJECT PROMPTS **Choose one** (in order of increasing complexity)**:**

- Wearable Art Page 12
- "10 Things" Page 13
- Found Object Assemblage Page 14
- 300 Objects Page 15
- Installation/Intervention Page 16
- 12 Hours Page 18

REFERENCE

- Universal Themes in Art Page 19
- Elements and Principles of design Page 19
- Sculpture Rubric Page 21

NOTE: If you attend an art class or workshop over the summer at a college, museum, or art center, you can submit 3 pieces from that class.

For each piece in the series you will also include writing known as the "exhibition text".

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' works, you must show substantial and significant development beyond translation (taking a photo someone else captured and drawing it, Making a "Master Copy" of an existing sculpture) . This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. It is unethical, constitutes plagiarism, and often violates copyright law to copy an image (even in another medium) that was made by someone else. College Board takes a very serious stance on this, I would be putting my integrity on the line if I allowed this and I simply will not do that.

- Your final portfolio will be evaluated by a minimum of three and a maximum of seven artist-educators hired by College Board. Each section is reviewed independently based on criteria for that section, and each carries equal weight.

Engaging with sensitive topics

Studying visual arts gives students the opportunity to engage with exciting, stimulating and personally relevant topics and issues. However, it should be noted that often such topics and issues can also be sensitive and personally challenging for some students. Student artists should be aware of this and approach and engage with such topics in a responsible manner. Consideration should also be given to the personal, political and spiritual values of others, particularly in relation to race, gender, or religious beliefs.

As part of the collective consideration of the school, visual arts students must maintain an ethical perspective during their course. No work undertaken by the student should damage the environment, include excessive or gratuitous violence or reference to explicit sexual activity. The student and all work created by the student must adhere to the student code of conduct or disciplinary action will be taken.

How to write and Artist Statement: Worksheet

Why do you Need an Artist Statement?

As a professional artist, you will need to have more than your work to get around in the art world and an artist statement is most often the first communication between an artist and the public. Used when submitting your portfolio to competitions, galleries, and museums, it provides context for your work viewed in person or on your website. Online, your artist statement will be read all over the world.

There are many paths to becoming an artist, through school or an apprenticeship, or through inspiration and self-teaching but no matter how you arrive; an artist statement is a living document that guides your creative output. It can remind you why you make in times of doubt and can vary across different bodies of work.

Step 1: Know Your Audience

Remember, as an artist you are not only writing to an art gallery, but also to visitors, students, and potential buyers. You want each of these groups to be able to understand what you are saying about yourself and your art. You aren't always going to be standing next to a patron to explain everything to them, so you have to make sure that your statement communicates all your ideas to any viewer.

Step 2: Content for your Artist Statement

Between 150-200 words (two paragraphs) is the best length for a statement that is going to be published. It is long enough to let a viewer learn about you and your work, but not too long that they can't follow your story and get distracted.

There are three elements to consider: the "what," the "how," and the "why." There should be enough information in your artist statement that someone can begin to imagine the art that you make without having it in front of them.

A: "What":

Is your work Abstract? Portraits? Social Critique? What is your imagery? When people describe what you make, what do they say? Describe the content of your works in a general way to flow from how you work to what you make.

B: "How":

The 'How' refers to how you created your works. Many visitors are interested in knowing about your artistic process. Describe your works; colors used, large marks or small scale or marks, are there no visible marks at all? What tools are integral to your process?

C: "Why":

Why do you make what you make? What does your life say about your work and your work say about your life? What symbols do you use and why? Explain the influences behind the meanings of your works.

You don't have to have the same amount of each type of information, but it is a good idea to have part of your statement devoted to each of these categories. However, if one category seems far more relevant to your work than the others, feel free to emphasize it in your statement. You can put as much or as little of each category as you like; if your works are about the medium then you can focus more on how you make your

works and if it is more about the "why" and your inspiration, focus on that. Balance your content in any way you need to.

Step 3: Style.

Every artist statement must follow the three C's of style: they should be clear, concise, and consistent.

Be clear: Use accessible vocabulary; keep in mind that your readers may not be scholars, artists, or art historians. Write like you're speaking to a person on the street, somebody who goes to museums "every now and then," as many of your viewers will fall into that category. Make sure the content in your artist statement is not too complex or technical. This will intimidate your audience.

Be concise: Don't go on for pages and pages about your work. Even the most interested person will get lost in too much information. You want your statement to pull the viewer in, not bore them.

According to numerous museum surveys, average museum and gallery visitors spend 5 to 15 seconds looking at each artwork. You want your statement to be brief enough to communicate information in that time, and not disrupt the flow of the visitor when they stop to read the statement in full.

Be consistent: Make sure that what you say in your artist's statement matches the works that are on display. If you also have a press release or biography available, make sure your statement does not contradict these texts at all. Update your artist statement as you grow and evolve as an artist.

REMINDER: An artist statement should be in the first person, everything is "I" not "he/she/they." Imagine your statement is having a conversation with a viewer, it is speaking for you.

Step 4: Practice Makes Perfect

Write out your statement a few different ways and think about which one best describes you and your work. Read your statement aloud to make sure it flows properly. Read it to people familiar with you and your work and listen to their comments.

Enlist an editor. If you do not feel like you are the best writer, have someone help you correct your grammar and make sure the artist statement says what you want it to say.

REMINDER: Certain publications have a word requirement (usually between 150-200 words). Take their advice and write at least that much. This is likely the minimum and you do not want to be left out because you didn't provide enough text. Compose a short version to avoid re-working your statement every time you send it somewhere new with a word limit maximum.

Tips for English Speakers of Other Languages:

Write your statement in your native language first, and then translate it. You can use a professional translator, or you can try to translate it with an application online. Just be sure that you have it double checked by a native speaker of whatever language your statement will be published in before you submit. Don't try to limit yourself to your second language vocabulary. Do your very best to compose something for yourself.

Design:

Once you have your statement ready to go, you need to prepare it for submission. If you submit to a gallery, a contest, or a local collective and you want your statement to do its job. Most submissions to galleries these days are online which makes worrying about how your statement looks a non-issue

If you are submitting a printed statement, here are some tips for aligning to the art world standards:

A: Keep your Artist Statement Clean .

Make sure your paper is clean, crisp, and classic. You want have your materials look as professional as possible. You are essentially engaging in a business transaction when you submit your work to a gallery: Present yourself with excellence.

Plain paper or basic letterhead is best for a professional impression. You don't need fancy paper, paper you made by hand, or designer paper to submit your statement. It may seem eye-catching at first, but in reality most fancy paper designs are distracting from any important content. If it looks like a party invitation, no serious gallery will take it seriously. If you want to go the extra mile and use nice stationery, do not choose an elaborate design. A thick card stock can be nice, but keep the paper white or off-white so that it is not distracting from the content.

For display in an exhibition, consider mounting your statement on mat board or other substrate.

B: Keep your Artist Statement Readable.

The professional rule also applies to fonts. Make sure your font is clear and reads easily. You can never go wrong with basic fonts like Arial or Times New Roman. Fancy fonts can take away from your content. It doesn't matter if the font matches what you think your art feels like: if a gallery owner or buyer can't read it, then it hurts your work more than it helps. Along the same lines, do NOT handwrite your statement. Very few galleries will even read a handwritten statement even if in calligraphy. It's also a lot of work to handwrite an artist statement, and if you're submitting to multiple galleries, writing out all those statements is a waste of your time. Type it. If you do not have regular access to a computer or a word processing program, you can always work on your statement online and pay a few cents to have it printed at your local copy center.

Write down the answers to these questions and then edit them down do the absolute essentials:

How-

What-

Why-

Share your ideas with an intellectual partner. Seek out a variety of partners to act as springboards, critics, collaborators, devil's advocates. Try not to develop ownership of a particular idea too soon.

What new ideas or concepts are generated?

What ideas or concepts are rising to the top?

Who is your audience? Is it a specific target or a broad cross-section of the population?

Practice!
Use the space below to draft your artist statement.

Planning an Individual Project Worksheet

Answer the questions below to establish a plan of action to guide your art making.

Initial Planning.

What concerns, interests or entertains you the most?

What do you want to communicate about this subject?

Which of these ideas have enough depth to sustain your interest in them? Consider your skill set and how you can use them to your advantage in your art making process.

Begin by brainstorming.

List many ideas without evaluating their worth or practicality.

Let one idea flow into another. Switch categories. Build depth in categories. Construct a Mind-Map or Idea-Web.

Share your ideas with an intellectual partner. Seek out a variety of partners to act as springboards, critics, collaborators, devil's advocates. Try not to develop ownership of a particular idea too soon.

What new ideas are generated?

What ideas are rising to the top?

Who is your audience? Is it a specific target or a broad cross-section of the population?

What do you want the viewer to experience? Abundance, scarcity, joy, peace, potential, connection, abandon, excitement, fear?

List your "experiential" goals for the viewer.

What **elements** are needed in your piece to help implement your concept and create the experience?

List how certain elements may be directly incorporated into the piece or pieces.

List props. Consider display and gallery furniture. Pedestals, wall, floor, ceiling, etc.

List technology. Consider sound system, projections. Do you want to communicate verbally with a voice on demand system?

Consider lightening. Will the piece be displayed outdoors or indoors? Will natural light change perception of the work?

Get organized. Categorize.

Excel files are convenient ways of working with data. Alternately, record them here or in your sketchbook.

Make a list of your current skills (any and all).

List other needed skills and a plan for obtaining them through learning, trading services or hiring.

Get Specific and Practical (How you will actually execute your concept)

Consider:
Scale and quantity of work if making multiples.

What media choice will best communicate your concept?

Establish a projected timeline.

What are some additional costs that the project might incur in addition to normal studio supplies? (These will fall upon the student)

How will this work fit into your overall conceptual body of work? Do you have multiple bodies of work with different focuses?

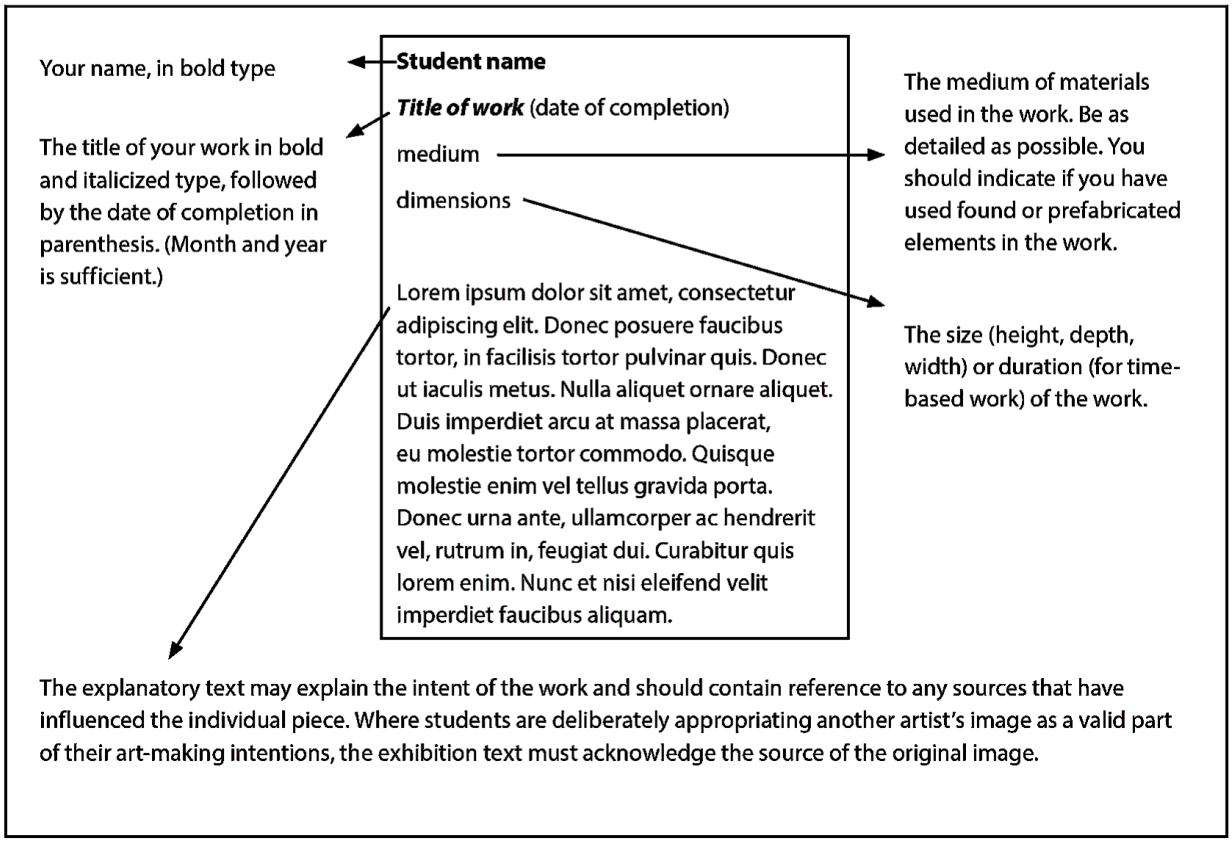
Who is your audience(s) and what venue(s) would be most convenient and attractive to them.

Consider documentation and presentation. What methods will most faithfully communicate your concept?

Finally, with the above conceptual foundation and plan of execution in mind, GO FOR IT!

WRITING EXHIBITION TEXT

For each artwork you submit, it should be supported by exhibition text that outlines the title, medium and size of the artwork. The exhibition text should also include a brief outline of the original intentions of the work (500 characters maximum— including spaces—per artwork). This can be presented in the following way.



When completed, these can be printed out and included in your exhibition to help your audience appreciate your work more fully. Mounting printed exhibition text on foam core board can give your exhibition a professional feel.

Assignment: Wearable Art

Objective:

The students will understand and develop critical thinking skills as they work to develop a project and create 3 original wearable art works. The scale of the work may vary from jewelry to entire outfits. The students will learn the importance of asking the necessary questions of who, what, when, where, why, and how to formally, conceptually, and technically address the challenges and issues they will face as they construct their project. Additionally, the students will learn to make appropriate decisions about what type of material to use and how to address the surface of their work to achieve their desired results. The students will gain additional practice in a variety of hand-skills skills as they formulate their pieces to meet their aesthetic. The students will foster and exercise their creative thinking and problem solving skills as they work to achieve their outlined personal artistic goals. **NOTE: All projects must remain in dress code and adhere to the student code of conduct.**

Format/Process:

- Begin by considering material. What will you use and why? List many materials.
- Choose 3 materials and develop a project plan for each (use the worksheet provided).
- Sketch! Build an idea file in your Visual Arts Journal (Sketchbook) for each of the 3 works.
- You may include color samples or textures to assist in communication of the intended work.
- Present these ideas to a mentor and with feedback from your mentor, refine your plans.
- The ideas do not necessarily have to relate to each other.
- Moving forward, continue to develop your project plan outlining your goals and how you will proceed: media choice, forming method, surface treatment, and conceptual content.
- This self-directed project may be used for your senior exhibition if you desire.
- Your greatest asset will be the ability to curate your portfolio. If you only make the minimum number of artworks the ability to choose the best pieces to submit will be severely limited.
- Take this opportunity to expand the conceptual breadth of your works available for your exhibition.

Materials/References: Online databases, Contemporary News, Art Axis, Print Sources, Ceramics Monthly, Sculpture Magazine, Li Xiaofeng, Guo Pei, Daft Punk, Nick cave (sound suits), Virgil Ortiz.

Considerations:

- What type of pieces will you make?
- What do you want to communicate with the piece?
- How will you manipulate your material in a creative way?
- Is the comfort of your wearable item important or only the concept?
- Does seeing a material used in “fashion” elevate the significance of the item or reduce it?
- Is there a conceptual difference between free, purchased, or reclaimed trash items?
- What materials do you enjoy from your everyday life? Could you wear them?
- What formal qualities do your materials contribute to the work?
- Remember your attachment points! These elements will literally make-or-break your project!
- Consider formal issues such as Mass, Volume, Color/Light, Form, Plane, Line, Texture, Unity/Variety, Balance, Emphasis, Contrast, Rhythm, Repetition, Proportion/Scale, and Positive/Negative Space.
- Be patient in the process. Be, make, and observe/document the changes that occur in yourself and your art.

Assignment: 10 Things

Objective:

The students will understand and develop critical thinking skills as they work to develop a project and create 2 original art works. The students will learn the importance of asking the necessary questions of who, what, when, where, why, and how to formally, conceptually, and technically address the challenges and issues they will face as they construct their project. Additionally, the students will learn to make appropriate decisions about what type of material to use and how to address the surface of their work to achieve their desired results. The students will gain additional practice in a variety of hand-skills skills as they formulate their pieces to meet their aesthetic. The students will foster and exercise their creative thinking and problem solving skills as they work to achieve their outlined personal artistic goals.

Format/Process:

- Begin by listing 10 things in your life that you love and 10 things that you hate.
- Choose 3 subjects from each list and develop a brief project plan for each.
- Sketch! Build an idea file in your Visual Arts Journal (Sketchbook) for each of the 3 works.
- You may include color samples or textures to assist in communication of the intended work.
- Present these 6 ideas to a mentor and with feedback from your mentor narrow down your plan to 1 project about something you love and one project about something you hate.
- The ideas do not necessarily have to relate to each other.
- Moving forward, continue to develop your project plan outlining your goals and how you will proceed: media choice, forming method, surface treatment, and conceptual content.
- This self-directed project may be used for your senior exhibition if you desire.
- Your greatest asset will be the ability to curate your portfolio. If you only make the minimum number of artworks the ability to choose the best pieces to submit will be severely limited.
- Take this opportunity to expand the conceptual breadth of your works available for your exhibition.

Considerations:

- What type of pieces will you make?
- What do you want to communicate with the piece?
- How will you manipulate your material in a creative way?
- What are the objective differences between love and hate? Explore connotation and denotation.
- What does it mean to really “love” rather than “enjoy”? Why are there so many words for love?
    - Affection, affinity, appreciation, devotion, fondness, friendship, passion, respect, tenderness, yearning, adulation, allegiance, amity, ardor, attachment, cherish, delight, devotedness, enchantment, enjoyment, fidelity, hankering, , idolatry, inclination, relish.
- What does it mean to really “hate” rather than “dislike”? Why are there so many words for hate?
    - Animosity, antagonism, enmity, hostility, loathing, rancor, resent, revenge, venom, abhorrence, abomination, anathema, animus, antipathy, aversion, detest, disgust, irritant, malevolence, malignity, nuisance, objection, repugnance, revulsion, scorn, spite.
- How can you bring nuance to a piece and communicate emotion with subtlety?
- Consider formal issues such as Mass, Volume, Color/Light, Form, Plane, Line, Texture, Unity/Variety, Balance, Emphasis, Contrast, Rhythm, Repetition, Proportion/Scale, and Positive/Negative Space.
- Be patient in the process. Be, make, and observe/document the changes that occur in yourself and your art.

Assignment: Found Object Assemblage

Objective:

The students will understand and develop critical thinking skills as they work to develop a project and create 3 original art works. The students will learn the importance of asking the necessary questions of who, what, when, where, why, and how to formally, conceptually, and technically address the challenges and issues they will face as they construct their project. Additionally, the students will learn to make appropriate decisions about what type of material to use and how to address the surface of their work to achieve their desired results. The students will gain additional practice in a variety of hand-skills skills as they formulate their pieces to meet their aesthetic. The students will foster and exercise their creative thinking and problem solving skills as they work to achieve their outlined personal artistic goals.

Format/Process:

- Begin by browsing antique stores, thrift stores, garage sales or your attic (with permission) and gather objects that you can transform along with other materials.
- This project may be approached directly with a plan in mind or "backwards" letting the objects you find inform your sculptural decisions.
- Sketch, sketch, sketch! Build an idea file in your sketchbook for each of the three potential works.
- You may include color samples or textures to assist in communication of the intended work.
- Present these ideas to a mentor and with feedback from your mentor, refine your plan.
- The ideas do not necessarily have to relate to each other.
- Moving forward, continue to develop your project plan outlining your goals and how you will proceed: media choice, forming method, surface treatment, and conceptual content.
- This self-directed project may be used for your senior exhibition if you desire.
- Your greatest asset will be the ability to curate your portfolio. If you only make the minimum number of artworks the ability to choose the best pieces to submit will be severely limited.
- Take this opportunity to expand the conceptual breadth of your works available for your exhibition.

Materials/References: Online databases, Contemporary News, Art Axis, Print Sources, Ceramics Monthly, Sculpture Magazine, Nick Cave (sculptures), Larry Fuente, Kris Kuksi.

Considerations:

- What type of pieces will you make? What do you want to communicate with the piece?
- How will you manipulate your material in a creative way?
- Does seeing more of something elevate the significance of the item or reduce it?
- Is there a conceptual difference between free, purchased, or reclaimed trash items?
- What materials do you enjoy from your every day life?
- Do you have a habit that produces an item that can be used as art? (Soda pull tabs etc.)
- Can you use multiple items to create a new symbol?
- What could the individual items symbolize and is this changed when they are in a group?
- What formal qualities do the items contribute to the work?
- Remember your attachment points! These elements will literally make-or-break your project!
- Consider formal issues such as Mass, Volume, Color/Light, Form, Plane, Line, Texture, Unity/Variety, Balance, Emphasis, Contrast, Rhythm, Repetition, Proportion/Scale, and Positive/Negative Space.
- Be patient in the process. Be, make, and observe/document the changes that occur in yourself and your art.

Assignment: 300 Objects

Objective:

The students will understand and develop critical thinking skills as they work to develop a series of 3 original art works using multiple objects (300 individual objects in each artwork). The students will learn the importance of asking the necessary questions of who, what, when, where, why, and how to formally, conceptually, and technically address the challenges and issues they will face as they construct their project. Additionally, the students will learn to make appropriate decisions about what type of material to use and how to address the surface of their work to achieve their desired results. The students will gain additional practice in a variety of hand-skills skills as they formulate their pieces to meet their aesthetic. The students will foster and exercise their creative thinking and problem solving skills as they work to achieve their outlined personal artistic goals.

Format/Process:

- Begin by listing 10 items that could be easily obtained in quantities of 300 or more. (Sunflower seeds, cotton balls, tooth picks, popsicle sticks, etc.)
- Considering this list, plan 3 sculptures using only 1 of the types of items above for each sculpture.
- You may alter the surfaces of the items (paint etc.) however each sculpture should be composed of only 1 type of object and whatever adhesive you use for attachment.
- Sketch! Build an idea file in your Visual Arts Journal (Sketchbook) for each of the 3 works.
- You may include color samples or textures to assist in communication of the intended work.
- Present these ideas to a mentor and with feedback from your mentor, refine your plans.
- Moving forward, continue to develop your project plan outlining your goals and how you will proceed: media choice, forming method, surface treatment, and conceptual content.
- This self-directed project may be used for your senior exhibition if you desire.
- Your greatest asset will be the ability to curate your portfolio. If you only make the minimum number of artworks the ability to choose the best pieces to submit will be severely limited.
- Take this opportunity to expand the conceptual breadth of your works available for your exhibition.

Materials/References: Online databases, Contemporary News, Art Axis, Print Sources, Ceramics Monthly, Sculpture Magazine, Richard Long, Anya Gallaccio, Ann Hamilton, Chris Burden, Ai Weiwei.

Considerations:

- What type of pieces will you make? What do you want to communicate with the piece?
- Does seeing more of something elevate the significance of the item or reduce it?
- Is there a conceptual difference between free, purchased, or reclaimed trash items?
- What materials do you enjoy from your everyday life?
- Do you have a daily habit that produces an item and can this be used as art? (Soda pull tabs etc.)
- Can you use multiple items to create a new symbol?
- What could the individual items symbolize and is this changed when they are in a group?
- What formal qualities to the items contribute to the work?
- Remember your attachment points! These elements will literally make-or-break your project!
- Consider formal issues such as Mass, Volume, Color/Light, Form, Plane, Line, Texture, Unity/Variety, Balance, Emphasis, Contrast, Rhythm, Repetition, Proportion/Scale, and Positive/Negative Space.
- Be patient in the process. Be, make, and observe/document the changes that occur!

Assignment: Installation/Intervention

Objective:

The students will understand and develop critical thinking skills as they work conceptually to fulfill the parameters of the assignment and create 3 works of outdoor installation art. The students will learn the importance of asking the question of who, what, when, where, why, and how to address the conceptual and technical issues they will face as they construct their work of art. At the completion of this assignment the student will understand and be able to demonstrate proper procedures in various three dimensional design methods such as; pattern making, assemblage, utilization of found objects, sculptural intervention, etc. The student will gain a greater understanding of how to use the right techniques and methods to achieve a desired result. The focus of this assignment will be the translation of existent environmental features (natural or built) into a personal expression of value. This assignment will culminate with the final documentation of the artwork and analysis of how this affects the way a piece is perceived.

Format/Process:

- Scout and photograph multiple locations that you may want to use to build your site-specific environmental sculpture. —Take a walk with your family, go fishing, look at the birds, pay close attention to textures all around you!
- Make a written list at potential sites for what materials are available to use in those places.
- You will need to document AT LEAST TWO evidences of scouting for each site to submit with your final project photographs.
- Once you see the landscape or the potential materials, are you inspired? Start Sketching!
- Considering location and material create AT LEAST FOUR different sketch views for each sculpture.
- Next, plan in your sketchbook the best way to proceed for each of the 3 pieces.
- If needed, make a pattern to help things stay consistent. Use cardboard or cardstock.
- Use any necessary technique to construct your piece. You may stick leaves together with a thorn or tear leaves apart to make straight lines etc.
- Finally, document your work with either still image[s] or video[s] as appropriate for your work.

Materials/References: Online databases, Contemporary News, Art Axis, Print Sources, Ceramics Monthly, Sculpture Magazine, Andy Goldsworthy, Shay Church, Ai Weiwei, Henrique Oliver, Lawrence Argent, Christo and Jeanne-Claude.

Considerations:

<u>Creation</u>

- What type of sculpture will you make?
- Planning is key! Have a solid goal before you start. What do you want to communicate?
- Where will you construct your installation? Around buildings or in nature?
- How will your work be displayed for the viewer? Will it be hidden away or put on prominent display?
- Will your artwork reference your selected site? If so, how? If not, why?
- Your piece can be any size. Consider the scale.
- Be patient in the construction process. Build and then observe and reflect before you continue.
- Sculpturally, an intervention “interrupts normal existence”. Will your sculpture be an intervention along a path that people must pass through?
- Vandalism/graffiti/guerilla artwork is **absolutely unacceptable** under any circumstance.

Documentation

- What is the best angle from which to photograph your artwork?
- Can you change the scale of your work by changing the angle of the image?
- Is a series of images or a video more appropriate than a still image?
- Does the time of day, shadows, light, or other natural elements change the successfulness of your sculpture?
- Extra effort- create a time lapse of building your sculpture or a time lapse of your sculpture as it succumbs to the elements. Does it hold up, or does it get destroyed? Is that process part of the artwork?

Natural Material Selection Guide

(You are Not limited to this list!)

- Sticks
- Leaves
- Long marsh grass
- Short lawn grass
- Sticks
- Pine needles
- Turkey Oak leaves
- Pine cones
- Sand (Multicolored)
- Dirt (Multicolored)
- Mud
- Clay
- Wet or Dry Slip (made from natural clay)
- Twigs
- Thorns
- Vines
- Rocks
- Pebbles
- Acorns
- Hickory nuts
- Bird feathers (Wash your hands!!!)
- Sand spurs (Mind the Spikes!!!)
- Cactus pads (Mind the Spikes!!!)
- Shells
- Sharks teeth
- Shadow and light
- Water
- Bones (Wash your hands!!!)
- Lichen
- Moss
- Bark
- Branches
- Palm fronds
- Palm berries
- Palm fiber
- Saw palmetto stems (Mind the Spikes!!!)
- Animal footprints
- Your foot print
- Fish scales
- Deer antler sheds (Wash your hands!!!)
- Crab claws (Wash your hands!!!)
- Seaweed
- Drift wood
- Butterfly wings
- Seed pods
- Prickly Pears (Mind the Spikes!!!)
- Stumps (Check for Snakes !!!)
- Fallen Trees (Check for Snakes!!!)
- Mushrooms (Handle with Care!!)
- Pollen
- Flowers (whole)
- Flower petals
- Berries (Do Not Eat!!!)
- Any of the above wet or dry
- Time as any of the above change

Assignment: 12-Hour Project

Objective:

The students will understand and develop critical thinking skills as they work to develop a project and create an original series of 12 artworks. The students will learn the importance of asking the necessary questions of who, what, when, where, why, and how to formally, conceptually, and technically address the challenges and issues they will face as they conduct their project. Additionally, the students will learn to make appropriate decisions about what type of material to use, and how to address the surface of their work to achieve their desired results. The students will foster and exercise their creative thinking and problem solving skills as they work to achieve their outlined personal artistic goals. The students will be exposed to time as a fluid medium and allow the constrictions of the time based project to influence their art-making experience.

Format/Process:

- Choose a 12-hour segment of time in which you will be able to make a new artwork every hour for 12 hours in a row.
- There are NO medium restrictions. If making a land-based or environmental artwork, high quality photographic records or other artifacts are required.
- Choosing a single medium is encouraged. Be prepared for your faculties and facility with the medium to change over time.
- Embrace this time and reflect in your Visual Arts Journal (sketchbook) about your perceptions of time and the chosen medium.
- This self-directed project may be used for your senior exhibition if you desire.
- Your greatest asset will be the ability to release yourself to the process and embrace the power of time and experiential learning. Use a timer to keep yourself on track.
- This project will produce a minimum of 12 artworks that were completed over the course of a maximum of 1 hour.
- You may extend this task by additional hours or repeat it with differing media.

Materials/References: Online databases, Contemporary News, Art Axis, Print Sources, Ceramics Monthly, Sculpture Magazine, Linda Swanson, Néle Azevedo, Francis Alÿs.

Considerations:

- What type of pieces will you make and what do you want to communicate with the series?
- How will you manipulate your material in a creative way?
- This series enters the realm of “multiples”. How does this influence your content decisions?
- How will this series be displayed? How can this affect the meaning?
- Consider formal issues such as Mass, Volume, Color/Light, Form, Plane, Line, Texture, Unity/Variety, Balance, Emphasis, Contrast, Rhythm, Repetition, Proportion/Scale, and Positive/Negative Space.
- Be patient in the process. Be, make, and observe/document the changes that occur in yourself and your art.
- Note how you expect time to affect your process and reflect on these notes after experiencing the 12 hours.
- How does your perception of time during the school year differ from during summer?
- How did your perception of time change during the pandemic/quarantine?

UNIVERSAL CONCEPTS IN ART

- CHANGE
- SYSTEMS
- POWER
- GOVERNMENT
- REVOLUTION
- EVOLUTION
- FRONTIERS
- EXPLORATION
- CUSTOMS &TRADITIONS
- PRESERVATION
- CONFLICT
- CYCLE
- COURAGE
- HONOR
- NATURE
- SYMBOLS
- ENERGY
- CULTURE
- FAMILY
- COLONIZATION
- RELIGON
- ENVIRONMENT
- COMMUNICATION
- TRANSPORTATION
- LAW & JUSTICE
- BOUNDARIES
- SUPPLY & DEMAND
- ECONOMICS
- SCARCITY
- THE FUTURE
- THE PAST
- EQUALITY
- THE "OTHER"
- RACE
- FAITH
- "OUTSIDERS"
- "INSIDERS"
- DEATH/DYING
- TIME
- CONQUEST

Elements and Principles Of Art

Elements:

Mass: Related to Volume, Mass refers to a shape or 3D volume that has or gives the illusion of having weight, density, or bulk. In 3D work, a Mass is an actual object that takes up space or has Volume (height, width, and depth) and physical weight. In 2-D work, Mass relies on creating the illusion of space and depth.

Volume: Related to Mass, Volume it the physical space occupied by a form. In 2D work volume is the illusion of 3 dimensions defined by edges. In 3D work, a volume is a physical object or Form that has height, width, and depth. "Sculpture-In-The-Round".

Color/Light: Color Is the light we perceive as it is reflected off of objects. The range is endless though our individual perception can change the way we see color. Compositions can be monochromatic or polychromatic. Light, as it falls on objects can also change the way we perceive 3 dimensional objects. Value or Saturation refers to Tints and Shades of a Hue or Color.

Form: Is slightly different than "shape" and refers to the physicality of a rendered image. 2D drawings may exhibit form but this element usually describes a 3D object. Generally classified as "geometric" or "organic", this element helps both a designer and a viewer comprehend the world around them.

Plane: A planar surface is a flat surface, and any distinct flat surface within a 2D or 3D work may be referred to as a plane. Planes may also intersect at any angle and may be used to visually describe any object.

Line: The most basic and versatile mark with incredible power to control a composition. Every other element comes from control of Line. In 3D work Line can move along the "Z" axis into space creating Volume.

Texture: This element refers to the smoothness or roughness in an artwork. This may be either visual or physical texture, or both. This element is present in both 2D and 3D works.

Principles:

Unity/Variety: Refer to the distinguishable units of a work belonging to each other so that each contributes to the functioning of the whole composition. Too much unity creates monotony, too much variety becomes chaos. Both are important and ideally, areas of interest in the composition interact with places for the eye to rest.

Balance: Refers to the visual weight of units of the composition. It is a sense that the composition feels stable. Imbalance causes a feeling of discomfort in the viewer. Symmetry relies on balance.

Emphasis: The most important area of a composition. This principal is present in both 2D and 3D works. Can be achieved through other concepts on this list such as scale.

Contrast: A planned difference between units in a composition, such that each element is made stronger in relation to the other. Areas of contrast are among the first places that a viewer's eye is drawn.

Rhythm: Implied through the repetition of elements of art in a non-uniform but organized way. Unlike simple repetition, which demands consistency, rhythm relies on variety

Repetition: The composed uniform and regular use of the elements of art or any combination thereof in a repeating sequence. Anything can be turned into a pattern through repetition.

Proportion/Scale: Scale and proportion in art are both concerned with size. Scale refers to the size of an object (a whole) in relationship to another object (another whole). In art the size relationship between an object and the human body is often significant.

Positive/Negative Space: This principal describes how the volume of a work exists in the world. Positive Space is the space the work occupies. Negative Space is the area around the work.

Sculpture Critique Rubric

	4	3	2	1	0
Function	Your sculptural form is an interesting sculptural object and performs visually in service of a greater driving idea. If a conceptual work, the meaning is evident and engaging.	Functions well and/or carries the concept. Care is evident in the construction for the viewer's perception and/or reaction.	Sculpture is in the early stages of conceptual communication. Meaning becomes clear only after explanation by student.	Technically finished but lacking in conceptual or philosophical directive. Communicates no message.	Sculpture is absent, po executed, broken, or otherwise not functior as intended.
Craft	High craft. No cracks and all, surfaces are addressed and if texture is employed in design, it is perfectly executed. Minimum Size or greater in any dimension.	Well-made and it is clear that the student has a grasp of the tools and techniques of hand building, and cares for the product. Minimum -2".	No structural cracks, Some surface cracks from drying. The base or other elements are only partly addressed. Minimum -4".	Poor craftsmanship. Many surface cracks, some structural cracks, rough foot. = < -4" or less.	Many deep cracks, components fell off, elements are chipped sharp, tool marks not related to design are unaddressed.
Surface	High Craft in either textured surface or a smooth surface glazed, painted, or a combination of the two, or addressed with an appropriate mixed media approach.	Surface is well executed and if smooth or textured the decoration is clearly intentional.	It is clear that there was an attempt at decoration but it is unresolved.	No clear direction for the decoration. Neither an intentionally smooth or textured surface.	The surface is totally unaddressed. Still sho many "unintentional" finger or tool marks.
Composition	Well designed and composed in proportion and scale. If decoration is present it responds to the form in concert.	Composition is successful in scale, proportion, form, and decoration if present.	The work is somewhat cumbersome and the grasp of proportion has room for improvement.	Composition is lacking direction, grasp of proportion needs significant improvement	No design is apparent. Proportions are poor. Scale is irregular.
Originality/ Risk	Sculpture is completely unique, The student clearly exercised creative decision making and chose a technically challenging and personal object.	Object chosen is original. Work is built from detailed drawings and sketches. Finished in such a way as to fool the eye.	Object chosen is original but inspired by an established style. The finish is not capable of fooling the eye.	No personal connection to the object chosen and little or no effort or risk taking evident in the finished piece.	The object chosen is th same or similar to ano student in the class.