

AMDG

AP Art and Design Summer Work

“The purpose of art is washing the dust of daily life off our souls.” – Pablo Picasso

An invitation to explore what it means to work as an artist:

The AP Art and Design program consists of three different courses and AP Portfolio Exams—AP 2-D Art and Design, AP 3-D Art and Design, and AP Drawing—corresponding to college and university foundations courses. Students may choose to submit any or all of the AP Portfolio Exams. Students create a portfolio of work to demonstrate inquiry through art and design and development of materials, processes, and ideas over the course of a year. Portfolios include works of art and design, process documentation, and written information about the work presented. In May, students submit portfolios for evaluation based on specific criteria, which include skillful synthesis of materials, processes, and ideas and sustained investigation through practice, experimentation, and revision, guided by questions. Students may choose to submit any or all of the AP Portfolio Exams.

Throughout the art-making process, students will be expected to:

- Demonstrate significant and **thoughtful investigation** of themes and concepts (Open to Growth; Intellectual Competence)
- Prove versatility with technique and exhibit **meaningful use of materials** (Open to Growth; Intellectual Competence)
- Explore contemporary art making practices to influence and push innovation and the development of a **personal style** (Open to Growth; Intellectual Competence)
- Confirm proficiency with visual art theory through informed and critical analysis of **artistic decisions** (Open to Growth; Intellectual Competence)
- Verify adeptness with problem solving and ideation via records of multiple solutions for design problems—show the ability to generate **a range of possibilities** (Open to Growth; Intellectual Competence)

- **Imaginatively communicate** ideas, concepts, issues, and/or emotions (Open to Growth; Intellectual Competence; Committed to Justice; Loving and Compassionate; Religious and Faithful)
- Reveal artistic **habits of mind** that foster fluidity of thought, a desire to investigate, and the willingness to **'take a risk'** (Open to Growth; Intellectual Competence; Committed to Justice; Loving and Compassionate; Religious and Faithful)
- **Actively contribute to personal growth as an artist as well as to assist in the artistic development of their classmates** (Open to Growth; Intellectual Competence; Committed to Justice; Loving and Compassionate; Religious and Faithful)

To support students along these pathways of the **AP Portfolio**, this course **requires summer work**.

A **caveat** about the work as an artist in this AP class:

Artistic Integrity/Copyright:

***This is a social justice issue!** It is important to clarify artistic integrity and what constitutes plagiarism within the visual art field of study. Students are expected to produce high quality, **original** artwork. This will be evident in content, technical process and/or the resulting work. It is always okay to view others' work to better understand artistic intention, composition, use of elements and principles, and technique. It is **never** okay to simply duplicate another's work. It is **never** okay to use published photography, or images or another's artwork. The purpose of this course is to push students to innovate, to translate thinking and vision into original work. This course provides the content structure, time, materials, and space so that individual artistic voice can be developed and observed.*

SUMMER WORK:

#1 SKETCHBOOK

As in any college-level visual art class, students are expected to spend a considerable amount of personal time researching, testing, planning, and

generating multiple solutions to design problems. ***The sketchbook is the instrument of choice for this process.***

The sketchbook will become a living document of the work of this course. It is a place for students to engage in what comprises an individual's artistic voice—to try out concepts, techniques, to work towards mastery with compositional strategies, elements and principles. Students will be challenged to construct as complex and as interactive a sketchbook as possible.

The sketchbook should be seen as a place for a dialog between past and present artworks. It is expected that ***journaling*** becomes an aspect of the sketchbook. *Reflection—thinking about the work*, its impact on others, discerning the whys throughout the art making process *and recording* this within the sketchbook helps to inform and form the artist's decision-making. ***The sketchbook is a means—not an end.*** *Again, innovation, experimentation and taking risks in the ways in which visual statements can be presented are welcome!*

The challenge is to fill 25 pages in your sketchbook this summer!

#2 CREATING A BANK OF ORIGINAL PHOTOS

To assist students in maintain **artistic integrity** a bank of **150 original photographs** should be developed over the weeks of summer. Snap away with cameras, smart phones, and tablets. Make sure to store your images so you can have access from any device in any space at any time you might need access. I highly recommend Dropbox, iCloud, Google Drive or other free, virtual storage. Each student should have access to a USB drive as another mobile means of storage.

I should have access to each student's bank of images the first week of school.

#3 IDEATION

Ideation is becoming adept at thinking of ideas! Artists generate hundreds of ideas to support a single artwork. The creative process begins with ideation—discovering questions to be resolved in a visual way—continues through gathering data—a rich combination of visual research, journaling and sketching—through incubation—designing a series of iterations of potential solutions to the question—to the 'aha!' and, finally, verification—bringing ideation to a realized artwork.

Using whatever means at your disposal—low tech being listening and recording

what is heard with paper and pencil and high tech being online random word generators—*create a list of 200 words and phrases* that *interest* you.

This list should be recorded in your sketchbook.

#4 ACTUAL ARTMAKING

The following is a list of concepts upon which artmaking can begin. It is recommended that **5 artworks** be created this summer. ***Each artwork that is made should reflect one of the concepts below.*** The work that is created this summer will begin developing a strong portfolio. Work in any material. Work in any size. Please note that artmaking is investigative. Work does not evolve in a vacuum. Research into contemporary and traditional artmaking processes and the kinds of themes that contemporary artists explore produces new visual and conceptual intuitions and perceptions.

8 Postmodern Principles *via the work of Olivia Gude, University of Illinois*

- **Appropriation**—recycling imagery and print material; in a world filled with cheap, disposable images, these easily become the stuff of one's own creative expression
- **Juxtaposition**—artistic strategy that brings radically disparate elements together; useful in creating 'familiar shocks' or 'intentional clashes' or 'random happenings'
- **Re-contextualization**—positioning familiar images in relationship to pictures, symbols, or texts with which the image is not usually associated shifting the focus of the original image's meaning to something altogether different; deconstruction is often a part of re-contextualization
- **Layering**—layered imagery evokes the complexity of both the unconscious mind and contemporary cultural life; multiple layers of varying transparency is both a convention of digital and traditional contemporary art making
- **Hybridity**—multi-media works—blending sound, light, animation with large scale projections in a sculptural format; also describes cultural blending to create complex photographic and video installations
- **Interaction of Text and Image**—text does not have to describe image and image does not have to relate to the text; explore disjuncture between these modes as a source of meaning and pleasure

- **Gazing**—who is being looked at by whom; form of power—controlling perceptions; used to question understanding of reality
- **Representin'**—proclaiming identity and affiliations, culture of origin—i.e. Shirin Neshat creates video installations and photo text works that explore the psychological conditions of women in Islamic societies.

Please think about which strand of AP Studio you'd like to follow. Drawing and 2D Design works are to be completed in a format no less than **8x10** and no greater than **18x24**. If you are interested in 3D work—please keep work within the confines of no less than **8x8x8** and no greater than **18x18x18**.

Feel free to use some of your bank of photos as references or as a basis for any of the 5 artworks. Think also about working digitally, printing out the digital composition and further working on the printed image with traditional art materials and tools.

The use of borders and breaking those boundaries should be a consideration in some of these summer works.

Material and surfaces can vary. So, in addition to exploring the wealth of traditional art surfaces, think about using recycled materials, collaged surfaces, roofing paper, weathered fencing, metals, tiles, and cardboard. Both materials and surface is limited or freed by the artist's thinking. Using traditional materials in non-traditional ways is excellent! Feel free to explore non-traditional artmaking!

These works are due by the end of the first week of school.

Finally. This, then, is your invitation to the work of AP Studio. This will definitely prepare your thinking—beginning great habits of mind to bring to this class.

My job is to be available to you. I will be available via Zoom and Email amason@xavierprep.org and cell phone—760-594-0731.

I am looking forward to next year.

All the Best,

Mrs. Mason