

AP STUDIO ART: Summer Fun

These activities are meant to help prepare you for AP Art for next year.

Please review and complete all three parts before school begins in August.

If you have any questions, Ms. Kramer is available via email.

Here is a video of Ms. Kramer reviewing this document: You must use IUSD account to view.

The video is an overview that was made in 2020, the document has changed a little since then. FYI

https://drive.google.com/file/d/1TVvA_7V1golom8ymlxbS1Zh-NvFene93/view?usp=sharing

PART 1: FAMILIARIZING YOURSELF WITH THE AP ART TEST

The AP Art test (Drawing & 2D) consist of two parts: **Sustained Investigation** and **Selected Works**

SUSTAINED INVESTIGATION: 15 pieces of work that centralize around a common theme or idea. You are investigating a concept through your artwork. That concept is 100% up to you. It should be personal, unique and not vague. What are you interested in? What do you want to make art about?

SELECTED WORKS: We will discuss once school starts in August

RESOURCES: Please Review the content on these links and familiarize yourself with the test.

AP Art Drawing (*Students who were in Adv. Studio Art this past year*)

<https://apcentral.collegeboard.org/courses/ap-drawing?course=ap-drawing>

AP Art: 2D (*Students who were in Advanced Graphic Design or Advanced Visual Imagery this past year*)

<https://apcentral.collegeboard.org/courses/ap-2-d-art-and-design?course=ap-2-d-art-and-design>

PART 2: GET INSPIRED!

Visit a Museum, in person or virtually. Expose yourself to art you may not see in your daily feeds.

PROJECT:

1. **Visit a museum or exhibition** in person or virtually. Go with a friend (over FaceTime), make it fun! (Links below)
2. **Review the work** of at least three artists/exhibits/styles that you hadn't really seen before or are not very familiar with.
3. In your sketchbook create a **process page*** for each of the three new artworks/artists/styles/exhibits that inspired you.

Why were you drawn to them? What inspires you about them? What do they remind you of? What are they the antithesis of? What Elements of Art and Principles of Design are they using to help further their art? What social/political/environmental statements are being made by the work? Is that important to understand?

**process page examples begin on the next page*

MUSEUM LINKS (*Please note some of these might not work by the time you get to them, feel free to look up your own*)

Google Arts & Culture Street View (*10 museums that you can walk through plus additional exhibitions*)

<https://artsandculture.google.com/project/street-view>

Google Street Art (*I recommend the first row, they have audio guides that walk you through the city and art*)

<https://streetart.withgoogle.com/en/>

Whitney Museum of American Art (*Online Database of art collection*)

https://whitney.org/collection/works?q%5Bhas_image_true%5D=1

National Women's History Museum (*Great Collection*)

<https://www.womenshistory.org/womens-history/online-exhibits>

Google Arts & Culture (*Great Collection updated daily. Currently has fantastic art about the Civil Rights Movement*)

<https://artsandculture.google.com/>

Additional Lists of Virtual Museums and Exhibitions

<https://robbreport.com/lifestyle/news/14-virtual-museum-to-visit-during-social-distancing-and-quarantine-2905827/>

<https://upgradedpoints.com/best-virtual-museum-tours/>

Anti Racist Art Teachers

(*website focusing on diverse artists*)

<https://sites.google.com/view/antiracistartteachers/artists?authuser=0>

PART 3: GENERATING IDEAS!

Now that you have a general idea of the portfolio requirements and you have gathered inspiration, it's time to generate ideas for your **Sustained Investigation**.

Process Page / Student Examples

https://drive.google.com/drive/folders/1_k3Dc-r2Yr63UNAn5KgnD1ncWJffYY?usp=sharing

PROJECT:

1. Come up with three potential Sustained Investigation Ideas and create a **process page** for each to explore your ideas.

What topics in life interest you? What are you passionate about? Friends, family and religion are not enough. You need to be more specific. What would hold your interest to create 15 pieces of work? Your ideas can grow and change over time, but they need to start somewhere. Were you inspired by any of the work you saw at the museums/exhibitions? What topics or content in those works were inspiring? A sustained investigation is best if it is personal, unique and not vague. Portraits or landscapes or typography posters are not Sustained Investigations. They are merely a visual output of an idea. What about portraits interest you? What about landscapes interest you? What about typography posters interest you? etc.

The purpose of a process page is to help you dig deeper into your idea. If you start with the idea of memories, you need to dig deeper into what interests you about memories. Your memories? A family member's loss of memory? etc.

WHAT IS A PROCESS PAGE?

A process page or process portfolio page visualizes your ideas and concepts.

It is meant to be completed before you start your final artwork, in an effort to help you work out the HOW & WHY of your art. It is meant to help you fully develop your ideas.

Process pages can be used in your AP portfolio as one of your 15 works of art.

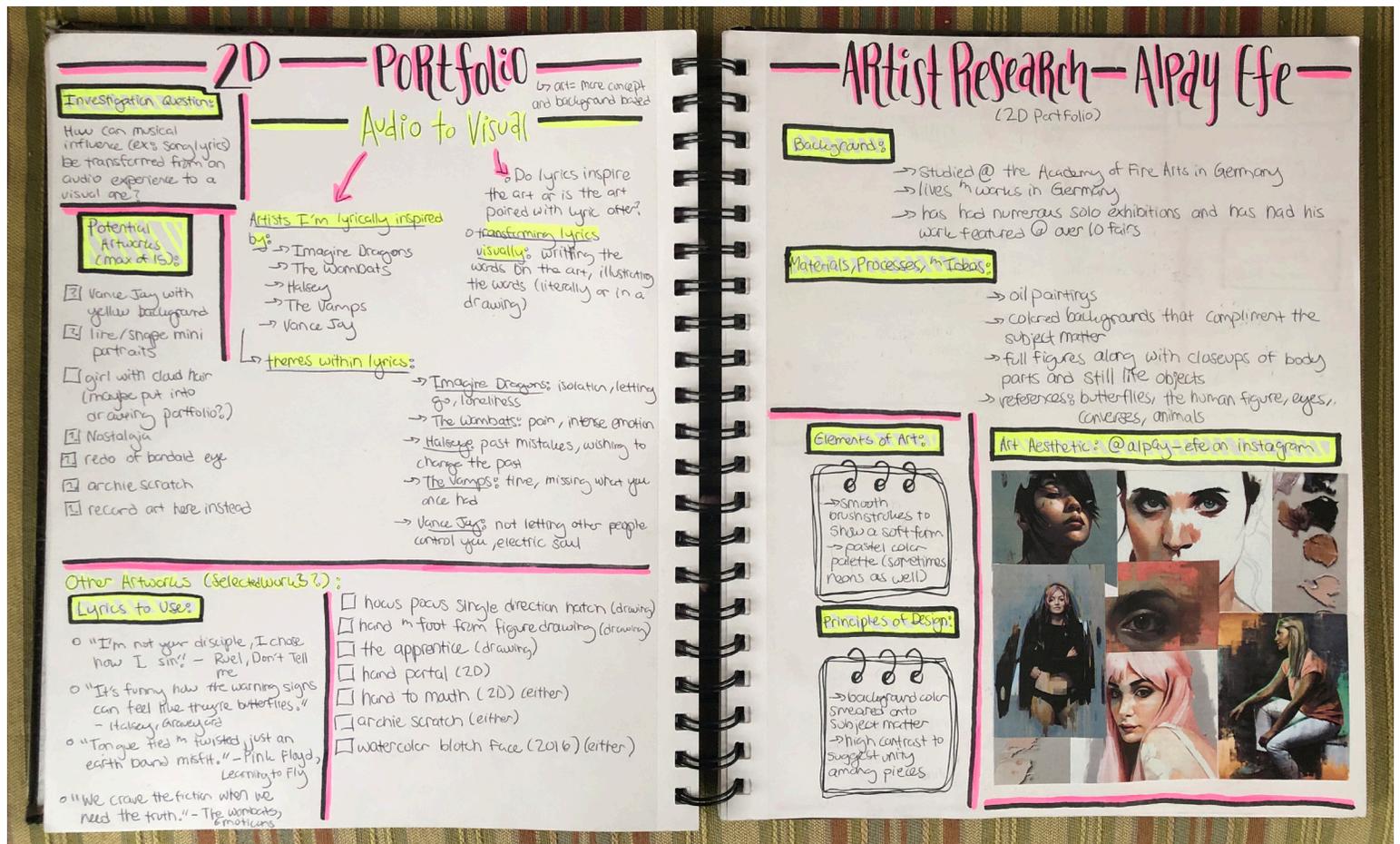
Process pages tend to look like mood boards or well designed mind maps, but they can take on any form you wish.

They can be more image heavy or more text heavy. They can be completed on the computer or by hand.

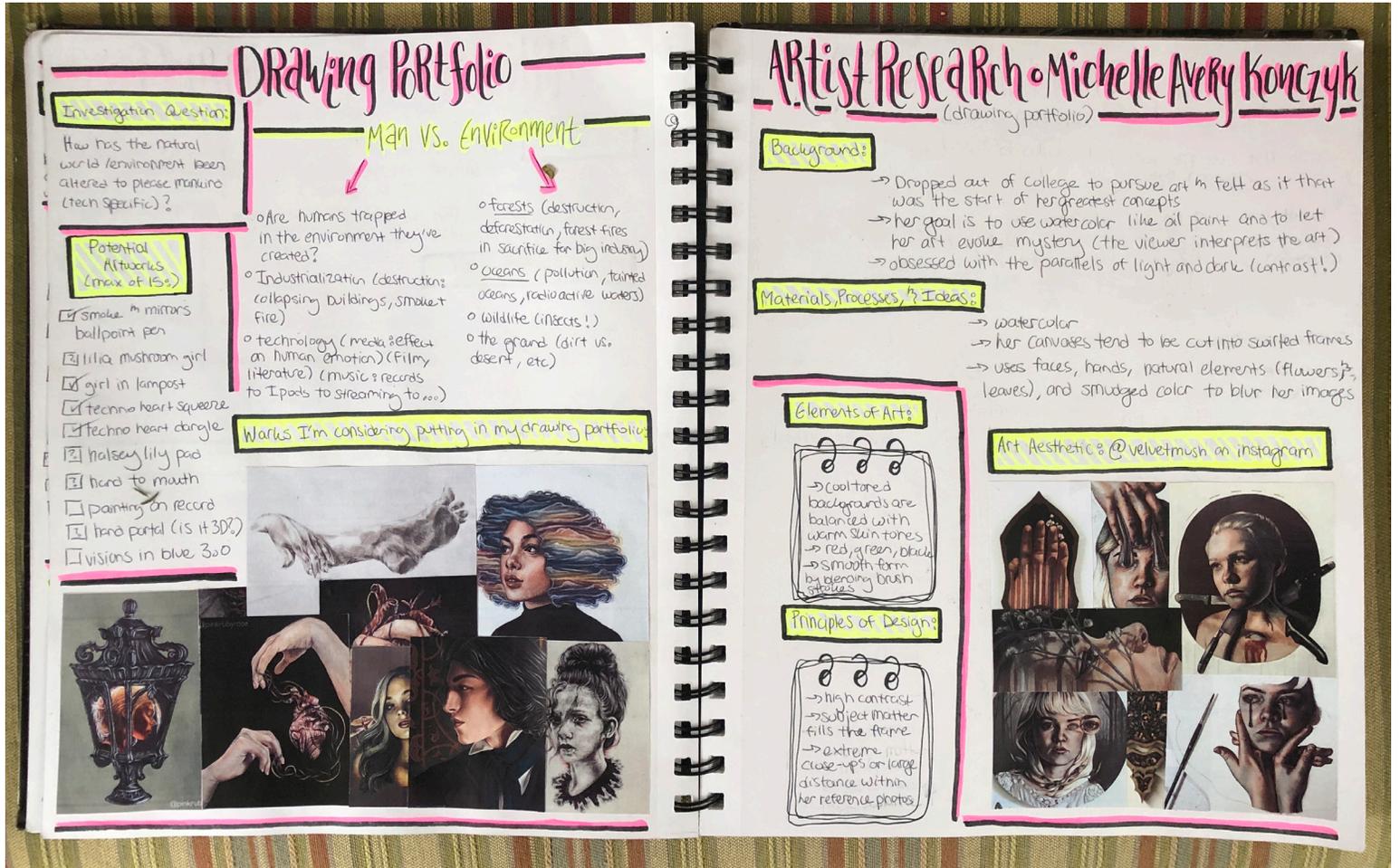
They can be completed in your sketchbook or on loose paper.

They can be small or large in size.

Need more? Google or look up on Pinterest the following terms: **Process Page, Process Portfolio, Process Portfolio IB**



This example is text heavy. Notice that it includes an Investigation Question in the upper left as well as artist research.



Similar to the first example.



LEFT: Exploration of typography for a logo/wordmark design
 ABOVE: Exploration of letterforms and bones

ARTIST: YAYOI KUSAMA

Born: March 22, 1929 in Matsumoto, Japan

Periods: contemporary, POP Art, Minimalism, Feminist Art

KUSAMA TIME

**At Louisiana Museum of Modern Art, Denmark
Kusama with Pumpkin, 2010**

Yayoi Kusama is a Japanese artist, who worked as an artist in the postwar New York. Her art is extremely variable, ranging from paintings, collages, and performance art, to provocative political happenings. Contemporary, Pop, and Feminist Art, and influenced famous artists such as Andy Warhol. Moving to New York in 1957 she moved through art movements, later moving on to installations, sculptures, and colorful dotted net paintings inspired by the abstract expressionists movements, and secured herself as an important figure in the New York Art scene. Through her popularity dampened in America after her return to Japan in the 1970s, she is considered one of the most influential and important Japanese artists today.

"I feel as if I were driving on the highway or carried on a conveyor belt without ending until my death. This is like continuing to drink thousands of cups of coffee or eating thousands of macaroni... I am deeply of the obsessions over my body, they come from or from outside." - YAYOI KUSAMA, 1965 Artist's statement

POLKA DOT LOVE ROOM, 1967

YAYOI KUSAMA in front of one of her net-paintings with the Manhattan skyline in the background ca. 1961

A TALK ABOUT BOUNDLESS LOVE, and ALL ABOUT LOVE, 2009 By Yayoi KUSAMA

Yayoi Kusama had an exhibition from Sep 17th, 2015 - Jan 24th, 2016 at The Louisiana Museum of Art in Helsingør, Denmark. I attended the exhibition with my art class. At the exhibition, I wrote down the quote written in red, as I thought it summarized Kusama's feelings towards infinity extremely well. The theme of infinity runs throughout all of Kusama's works, and they are all different tries at materializing her obsessions and feelings. The quote is similar to her artworks, another example of Kusama shaping and forming the unchangeable. She created her own universes with her art, using movement, colors, and dots.

<https://www.behance.net/gallery/51192709/IB-Visual-Arts-Process-Portfolio>
Go to link to see more of this student's work.

Connections of art

I was picking up cream cheese and baking soda for my mom a few weeks ago at the little store down my street. I saw a box of Morton Salt, and as it was THE...

MORTON SALT GIRL

This young girl was based in Chicago in 1914... but I think she has a sister.

SEE PAGE 84

Henry Darger (also from Chicago, IL) created a whole fictional story based on the tales of the "vivid girls".

Besides the matching dress and hair, both pictures have a sense of innocence while the Morton Salt girl strides forward with an all American grin, the vivid girl seems to be a mystery. Henry Darger repeated images.

The girl with the red hat is the same as the picture above...

Henry Darger → www.chicagomag.com/April 2008

PATTERNS

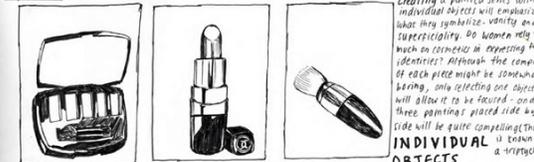
OBEDY

I have looked at Shepard Fairey's patterns and the way he uses them in his collages. The prints are very intricately detailed but are on a very small scale, so not to overwhelm or draw attention away from the prints. His patterns are usually two or three colors: red, white, and black. They have a very clean, square-like feel, with his iconic OBEY guys in the middle of the patterns, which has a design expanding out from the guys. These small patterns create a contrast between his usual bold, thick prints and the small detailed designs.

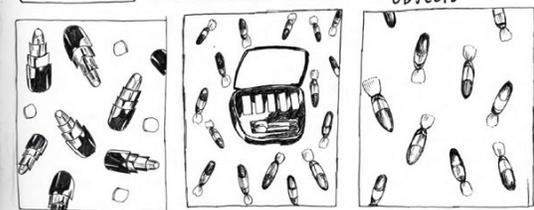
I have decided to create a couple patterns of my own, in my own style which is much simpler and more graphic because I like simple designs. I created a pattern in a simple shape, a line and just repeated it throughout the page. Out of the three patterns I have created, I think the one is my favorite. Because the lines are so thin and small, it doesn't stand out as much as the other two. This is what I was aiming for with these designs, because the patterns are meant to be supplementary prints that would help add variety and bring more focus towards the main prints. I think the first two patterns would be most effective in the patterns were all repeated by the colors and texture of the portrait photographs I took, after entering them with the threshold effect. The art was inspired by the graphics of the original effect.

ABOVE: <https://ycisqvisualart.wordpress.com/process-portfolio/>
LEFT: <http://artfordoe.blogspot.com/2010/04/art-workbook.html>

03/01/2012



creating a painted series with individual objects will emphasize what they are doing, why they are interesting. Do women rely too much on cosmetics in expressing their identities? Although the composition of each piece might be somewhat boring, only selecting one object will allow it to be focused and three paintings placed side by side will be quite compelling. **INDIVIDUAL OBJECTS** (Lohan 2010)



SCATTERED OBJECTS

I think the random placement of a repeated object around a composition is quite effective - there is no focus and the viewer is forced to look at the piece as a whole.

media trial using acrylic paint.



COMPOSITIONAL IDEAS

duane keiser



TRIALS USING PAINT

I used one object to project an outline of my shadow under onto the wooden board so that I could paint realistically and with intention. Overall, I think my series was quite successful, and I thoroughly enjoyed the process of producing them. Because each of these paintings stand alone as individual pieces of self-life, I produced a few in place - a painting with many small, repeated objects. I felt as if that was the best way to connect the three pieces of still life and also create the theme and message in a clearer manner. Through my work, the main idea that I wanted to communicate was about a sense of overwhelm in appearances in the modern urban society. Much of our time and money is wasted in attempting to improve how we look on the exterior. It is of course necessary to appear who we are, but wealth has in my opinion encouraged superficially consumer as opposed to uniqueness. My inspiration for painting style was Duane Keiser. I do not think that I was completely successful in replicating her style, however the point was picking up aspects of it such as the use of tone and subtle background. In painting the handle of the make-up brush, I was inspired by the way that Janet Fish painted glass - I am happy with the result and with that work. The two other paintings could have incorporated more elements of light and reflection, the painting of the lipstick is relatively dull as there are many dark tones and little highlights. The surface of the lipstick is more and so there is little range in texture or potential for color brushstrokes.



EVALUATION OF FINAL WORKS



In the planning of this piece, I was greatly influenced by Lee Tze Sang's 'static still.' Because the objects are repeated, I found it that little more difficult to paint as I had to keep the same object 100 times identical. I had to paint in a realistic manner as to be back to the 'static' ultra-white. I think the overall effect is good in conveying 'the static' idea of repetition with objects that are very interesting pieces of work. There is, however, no focal point and the attention of the audience is lessened. The fact that the painter has parallel creates a sense of misdirection in the piece and makes it seem more like a display than a painting. Combined with the light and dark, all facing different angles, to create visual movement and rhythm.



ACRYLIC ON WOOD

5/19/2012

COMPOSITIONAL IDEAS

HAVING explored cultural identity, I would now want to move on and investigate other factors that contribute to WHO WE ARE and HOW WE CHOOSE to define ourselves. I think the concept of age is very interesting - we have very strong ideas about elderly people; they are dull, boring and lifeless. On the other hand, youth culture is portrayed as energetic, fun and unpredictable. I want to create a piece that questions these stereotypes - an elderly person can too be wild and dynamic, can they not?

IDEAS FOR PHOTOGRAPHIC ESSAY



“Confessions of an elderly drama queen”



The subject of my photographs will be an elderly person embodying a youthful, vibrant, and playful and showing a large range of variety in facial expressions.

MY OWN PHOTOGRAPHS



More Resources

<https://www.studentartguide.com/featured/identity-ib-visual-arts>

<https://www.studentartguide.com/articles/art-sketchbook-ideas>

LEFT: Exploration of composition

PROMPTS TO HELP GUIDE YOUR PROCESS

These are just suggestions to get you going.

Using questioning to clarify intent and provide feedback

The written evidence in the portfolio assists in the interpretation of the meaning that is communicated through imagery. The written evidence helps to identify the visual evidence.

- What is the purpose? What do you want to say as an artist?
- What is the story?
- How does the written evidence highlight the artistic intention?
- What is the relationship between words and images?
- How do you want people to respond to the image?
- What is the context and meaning?

Proposal

Proposal: a formal plan that outlines objectives for conducting a research project and the methods intended to use.

- 1. Description of purpose.... WHY?
- 2. Review relevant research/info: WHAT do you know already?
- 3. Method(s): HOW will you go about doing this?
- 4. Implications: WHAT might you discover?
- 5. Support materials
- 6. Establish a timeline
- A proposal can take many forms, one way is through a slideshow presentation to the class.
- When a student speaks their idea/proposal they begin to own it!

Strategies for helping students think about ideas, process and materials

Teacher-Student conversation:

- Hold 1:1 conversations with a handful of students every class period. It might be helpful to record conversation on phone in memo so student can use for notes in sketchbooks. This way the student is free to talk and is not focused on taking notes for later. Ask questions that will help them clarify aspects of the materials, processes, and ideas for themselves:
 - What are you making?
 - Why is it important to you? (Why are you making it?)
 - What will this look like? What techniques or processes might you use?
 - How do you think the media choice connects to your concept?
 - How does this work relate to what you just made? How will this work move you forward?
- **Work on the work that is right in front of you.**

[Suggestions from Natalie Hudson, Cambridge HS]