

## Welcome to AP 3D

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Here are the Summer Assignments that I require you to complete the first week of school. Take advantage of the resources and tools you have available to solve any problems you may encounter.

### Assignment #1: Make Art

(Complete 3 of the following over the summer to critique during the first week of school)

- a. Using any material (except popsicle sticks) construct a piece that is based on a pun or figure of speech, I.E. 'pigs in a blanket" or "dog-tag"
- b. Either using skewers, 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 cutaway). You may want to reference Frank Gehry, Robert Venturi, Frank Lloyd Wright, or Philip Johnson (or another architect of your choosing).
- c. From a block of wood or plaster (at least 7 inches square), fashion a handheld organic sculpture that is inviting to the touch. Tools necessary to manipulate these materials include a rasp, possibly a bandsaw for the wood, a variety of sandpaper grits, and fine steel wool to finish it off. You may choose to oil the wood sculpture as a protective finishing coat. You might look at the work of Hent Moore, Barbara Hepworth, Constantine Brancusi, or Isamu Noguchi.
- d. Using any debris from your life (clothes, papers, food containers, cosmetics, reading material, etc), assemble the materials into a life size self portrait bust, actual or metaphorical, in relief or in the round. You can use any means available (tape, glue, string, staples, screws, etc.) for attaching the material.
- e. Using only natural materials (twigs, grasses, pods, stones, leaves, etc.) and twine or string, create a container for an object that has special meaning for you. The container must be at least 10 inches in one of its dimensions.
- f. Make a temporary environmental installation addressing any of the following: time, viewpoint, pathways, celestial events, or social issues. Document in photographs and drawings.
- g. Evolving form - create three objects whose forms are related yet different from each other. Each object must be at least 8 inches high. They can be vessels, figures, or abstract forms. Use clay and preserve for firing in August.

### Assignment 2: Gallery Review

Suggestions: Go to a gallery, museum (21 C, Speed, etc), Bernheim Forest, Hidden Hill (Utica, IN), Main or Market Streets (or another spot with contemporary sculpture). Spend some time there and write a description of the place and the work (you may include your observations of the viewer encountered).

\*\*In your sketchbook, create a two page spread of two favorite sculptures (four pages total). One page should be free writing addressing the aspects of this work that interests you, the opposite page should be a full detailed rendering of this sculpture. In your description, include the details of the object, materials and techniques used, as well as how it made you feel and what it made you think about.

\*\*You can upload scanned pages to Google Classroom. If you are unable to scan your sketches and include them in your email, hand them in to me at your first class.

### Assignment #3 Sketchbook Work

The sketchbook you use should be your new best friend. You need to 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 in 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.**

### **IDEAS for working in your sketchbook:**

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. **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. 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. Always finish what you start no matter how much you don’t like it. Fill at least half your sketchbook by the first day of school. Put the date on the top right corner of every page you finish. **DO NOT DRAW FROM PHOTOGRAPHS, magazines etc.** The use of published photographs or the work of other artists for duplication is plagiarism. Draw from observation, things you see in the world. Learn to translate the dynamic three-dimensional world into a two-dimensional world. By the end of the summer, your sketchbook should be twice as thick as it was when you got it. 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. Don’t make boring work. Challenge yourself. 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. This is a place for risk taking. Don’t invite criticism unless you are confident that it won’t derail your free spirit. 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) or personal photographs. You need to learn to draw without the crutch of someone else’s composition or flattening of space.** 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, ie, ticket stubs, gum wrappers, tin foil, lace, lists, receipts, sand, leaves, trigs, pebbles, shells, earrings, shoelaces, whatever. Make a collage with the stuff. Add these things to the 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 a 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 gesture drawings from observation of the figure. Make 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 simpler contour drawing of an arrangement of objects. Repeat the drawing four times. Explore the different color schemes in each of the four drawings. Write about how the color changes the feeling in each image.

**\*\*Bring the book to the first meeting in August. You will have an opportunity to select the pages you want to share. We will use your experience as an introduction to some of the thinking that you will be engaged in during the AP Studio Art course.**

### **There will be prizes for:**

Thickest sketchbook, most pages filled, most expressive, most imaginative use of media, creative use of color, risk taker extraordinaire, widest variety of subject matter, best cataloged, highest daily use award, etc.

#### Assignment #4: Research artists for AP 3D

Find three (3) sculptors whose work really interests you. Research their work in books, on the internet, or in person. In your sketchbook, create three two-page layouts that explore their work in depth. Document their work with cut and paste images, hand drawn illustrations, and annotations describing their body of work. You may choose any sculptors that interest you, but I am providing a list for your convenience.

Magdalena Abakanowicz	Red Grooms	Meret Oppenheim
Hank Murta Adams	Ann Hamilton	Judy Pfaff
Carl Andre	Ed Hamilton*	Adrian Piper
Robert Arneson	David Hammons	Gio' Pomodoro
Jean Arp	Joseph Havel	Martin Puryear
Gian Lorenzo Bernini	Barbara Hepworth	Robert Rauschenberg
Chakaia Booker	Eva Hess	George Rickey
Louise Bourgeois	Alan Houser	Ursula Von Rydingavard
Constantine Brancusi	Rebecca Horn	Betty Saar
Kendall Buster	Luis Jimenez	Kurt Schwitters
Debra Butterfield	Donald Judd	George Segal
Alexander Calder	Jan Kaneko	Richard Serra
Anthony Caro	Jeff Koons	Joel Shapiro
Elizabeth Catlett	Henri Laurens	Sandy Skoglund
Nick Cave	Marilyn Levine	Davis Smith
John chamberlain	Sol LeWitt	Kiki Smith
Dale Chihuly	Maya Lin	Robert Smithson
Eduardo Chillida	Richard Long	Renee Stout
Christo and Jean-Claude	Rafael Lorenzo Hemmer	James Surls
Joseph Cornell	Marisol	Lenore Tawney
Tony Cragg	Ana Mendieta	Robert Terrell
Stephen De Staebler	Lazlo Maholy-Nagy	Anne Truitt
Mark di Suvero	Henry Moore	James Turrell
Tara Donovan	Juan Munoz	Peter Voulkous
Marcel Duchamp	Isami Noguchi	Minako Watanabe
Dan FlavinLucio Fontana	Bruce Nauman	Patti Warashina
Viola Frey	Louise Nevelson	Matt Weir*
Frank Gehry	Claes Oldenburg and	Pachel Whitehead
Andy Goldsworth	Coosje van Bruggen	Fred Wilson
Nancy Graves	Joyce Ogden*	Jackie Windsor
		Frank Lloyd Wright

\*local artists

\*\*Share during the first week of school in person

## Assignment #5: Create a Digital Portfolio

Create an electronic portfolio of your own artwork. Use Google Slides to present your show. Highlight 10 different images (Two views of each) of 5 different art works that you have made.

The artwork that you present can be in any 3D format, but should be artwork you have created prior to this summer. It can be from other art classes, or artwork you have created outside of school.

Example slide:



Louise Bourgeois  
Nature Study, 1984-2002

Blue 76.2 X 48.3 X 38.1 cm stainless steel and rubber  
Base: 104.1 X 55.2 X 55.2 cm

For each piece, list the following with this convention:

Your name

Artwork title, date

Material (media) dimensions

Plus two (2) sentences describing the work, process, and what you would like your viewer to know about the artwork or your motivation.

\*\*Turn in to Google Classroom during the first week of school.

### Summer work checklist:

#### Make Art

- Piece #1
- Piece #2
- Piece #3

#### Gallery Review

- 2 page Spread #1
- 2 page Spread #2

#### Sketchbook Work

- Tons and tons of experimentation, practice, and revision evident

#### Artist Research

- Artist layout #1
- Artist layout #2
- Artist layout #3

#### Digital Portfolio

- |                                   |                                    |
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| <input type="checkbox"/> Slide #2 | <input type="checkbox"/> Slide #7  |
| <input type="checkbox"/> Slide #3 | <input type="checkbox"/> Slide #8  |
| <input type="checkbox"/> Slide #4 | <input type="checkbox"/> Slide #9  |
| <input type="checkbox"/> Slide #5 | <input type="checkbox"/> Slide #10 |

Yours Truly,  
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