**2022-23 RAMAPO HIGH SCHOOL**

**ADVANCED PLACEMENT STUDIO ART • MR.QUIRK**

**SUMMER ASSIGNMENTS**

**FIRST STEP = PLEASE JOIN THE GOOGLE CLASSROOM:**

**6yrujxv**We will use the Classroom to work on summer assignments and have a dialogue/give feedback. Feel free at any time to email me with questions: squirk@rih.org

The AP Studio Art requirements are, 15 Sustained Investigation, and 5 Selected Works = 20. You can use two detail or close up shots of specific pieces that can count as a S.I.. Also, pieces made in the Sustained Investigation, can be used also in the Selected Works, but the Selected Works should be your overall 5 best pieces from Summer 2022 to May 2023.

Sustained Investigation *means* = YOUR THEME. You will be required to develop a theme and explore your Ideation, Materials Used, and Process throughout next year.

I want you to really think about those terms as your keys next year, you will need to think and write about them for EVERY PIECE YOU MAKE.

1) What is your BIG IDEA?

2) What are the MATERIALS being used?

3) What is the PROCESS that you experienced in creating this work of Art?

Essentially, this is what we call Inquiry Based Learning.

As artists it is important for us to be able to think critically

and be able to articulate our work to others.

*What is important to us as artists creating art?*

How do we approach different concepts, materials; how do we respond to the world around us? How do we use our own unique life experiences & connection to the world in the art we create?

Next year there will be a lot of:

Analysis and Interpretation: looking at artists both contemporary, peer, and throughout art history and working on relating them to your own work.

Peer to Peer Dialogue: Students will engage in critiques and share/respond to ideas with your classmates during works in concept stages , in progress, and final composition.

Reflective Writing: Students articulate ideas in writing throughout the creative process – think about it like keeping a Journal, or a diary of what you develop and create in making your art.

Writing is meant as a tool for thinking rather than an additional exercise.

4 Key ideas that we will constantly be working on:

● EXPERIMENTATION • EXPLORATION • DISCOVERY & REVISION

This is the process of creating art!

We need to understand our thoughts, ideas, our own working habits, what we are going to explore, what we learned, and what we do moving forward.

Art is a constant state of play, understanding, and experimenting.

What is a Question?

“A Beautiful question is an ambitious yet actionable question that can begin to shift the way we perceive or think about something – and that might serve as a catalyst to bring about change. “

ASSIGNMENT 1: HOW TO THINK CRITICALLY ABOUT ART & ART HISTORY

DUE JULY 15th

<https://erniebarnes.com/ebstore/OPEN-EDITION-PRINTS-c60152728>

http://www.artnet.com/artists/ernie-barnes/

https://news.artnet.com/market/ernie-barnes-15-3-million-painting-the-sugar-shack-3-things-you-might-not-know-2114879

Review the works of American painter Earnie Barnes, and answer the following questions.

1) Go through the life and work of Ernie Barnes. List 5 things that you learned about him.

2) Choose a work by Barnes to talk about, include an image in your Google Doc.   
 What moved you about this work?

3) Barnes’ work has been called Neo-Mannerist? What does that mean? What is Mannerism?   
 What does it have to do with Ernie’s work?

4) Compare Barnes’ work to other contemporary African American artists of the time:   
Aaron Douglas, Jacob Lawrence and Romare Bearden, = what are the similarities and what are the differences in their styles?

5) How does Barnes incorporate his own life and experiences into his paintings?

6) Check out the recent article detailing the sale of his most famous piece, *Sugar Shack*.   
Why was this such a big deal?

7) Do you like his work? Why or why not? Be critical, talk about elements and principles of design in your answer.

ASSIGNMENT TWO: DUE JULY 15th

Ernie Barnes’ paintings are celebrations of African American culture, experiences  
 and specifically figurative movement. Create a composition and environment that focuses on figures and movement. The medium you use is up to you, but the composition should be no smaller than 14x18”.

GETTING TO KNOW YOU

ASSIGNMENT THREE: DUE JULY 15th

1) Do you currently have any idea what you might like to do for your AP Sustained Investigation? Your Investigation, or theme will be something you will explore in 15 pieces. Any thoughts? If so, please describe.

2) What was your favorite art assignment from this year? Why? What did you like about it?

3) Do you have a favorite visual artist? If so, who? If not, what “style” do you like best?

4) What is your favorite art medium to work with?

5) Besides making a good grade and a good AP score (which I hope is everyone‟s goal), do you have any other goals related to art next year? Examples could be improvement in a certain medium, going to art school, getting an art scholarship, etc.

6) Are you planning to go to college? If so, what do you think you will major in?

7) If you are thinking about art as a major, is there anything you would like the teacher to know so he can assist with your college planning?

8) What is your favorite form of music/band/musician?

9) List anything else you’d like the teacher to know to help you with the AP program?

10) What is your biggest FEAR about AP?

YOU NEED TO CREATE 6 PIECES by FRIDAY, SEPTEMBER 9th:

**Observational Drawings = 3**

**Conceptual Drawings = 3**   
  
Completing more of these pieces than required will only put you that much further ahead when school starts. TAKE THESE ASSIGNMENTS SERIOUSLY – THEY WILL HELP YOUR FINAL AP PORTFOLIO IF YOU DO.

AP Students should have about 8-12 strong pieces of art before entering this class, and it is CRUCIAL that you work over the summer to create some new pieces and develop ideas. During the school year you will be producing 4 high quality works of art each marking period. The more you create over the summer, the better it will be for you starting in September.

Helpful Hints for the class:

1. Use standard sizes. Stay within the 9”x 12” to 18” x 24” sizes (don’t work bigger than that size), so that these pieces could be used for the quality section of your portfolio.

2. Use a sketchbook to plan your artwork. Make several thumbnails, jot down notes, glue in reference images, and do color studies when needed. The best sketchbook is theblack hardbound 8.5” x 11”Basic Canson book with acid free paper, which can be purchased from  
Dick Blick on Route 4 or any Michaels store, as well as art vendors online.

3. DO NOT SIGN YOUR NAME on your work or place any identifying marks on the front as per AP Guidelines. Be sure to write your name on the back.

4. Visit the AP Central/Google Site for AP STUDIO ART visit the College Board website for the portfolio you are submitting often to see sample portfolios and to become familiar with requirements. This is a smart thing to do to see what other students have done previously! Also the Google Site for the course I have been building since 2019 = every student from that year on has a page and other media to help you understand the course! Definitely spend time with this over the summer!

http://apcentral.collegeboard.com/studiodrawinghttp://apcentral.collegeboard.com/studio2dhtt p://apcentral.collegeboard.com/studio3d

5. Look at good art! Visit the local art centers, galleries, art museums, and art festivals. Especially the Metropolitan Museum of Art, the Whitney Museum, and the Museum of Modern Art in New York! Take your sketchbook with you, and render the work as well as your response to it. It's a good thing to jot down your thinking process in your sketchbook as well as draw in it.

6. Read about art: I also like looking at www.colossal.com and www.weandthecolor.com for ideas and new trends in art. Instagram is also a great way to search for contemporary artists by looking up keywords like sculpture, illustration, etc.

7. Search the Internet/Social Media for artists Look for similar artists dealing with the same subject as you. Study their work, life history, and influences. Not sure? Google Famous Artists, or take a snapshot of your work and email me to help you. I’m kind of a *huge art history nerd.* You can email me at squirk@rih.org, over the summer.

# 8 • Deadlines Are SACRED!

The AP program is a demanding one: you will submit 20 pieces of art the first week of May.

When we start in September deadlines are set in stone, we are going to hit the ground running – deadlines are important to keeping you on target to complete the portfolio.

The pace is to create a finished work every 2.5 to 3 weeks. That is the grind.

I will do everything in my power to help you create a strong body of work, but you have to commit to that as well.

This means you will be working on art in and outside of the classroom the entire year.

TAKE THIS SERIOUSLY.   
THE DEADLINES ARE NO JOKE!!!

The size of the artworks is not as important as the QUALITY of the artworks. However, with that being said, one can be small in size (9” x 12”, 12” x 16”), and the second artwork could be medium to large in size (16” x 20”, 18” x 24”). Please adhere to these sizes, and take it seriously! Please do not wait until the last few days before school starts to work on these, it will show in the final work, and that will reflect in your grade. These artworks should be executed with skill and demonstrate excellent craftsmanship.

Each artwork should contain the 3 “C‟s”: COMPOSITION, CONTRAST, & CONTENT.

Observation Drawing Prompts – pick & create three

1) UNUSUAL SELF-PORTRAIT: create a self-portrait, using your reflection in an unusual surface, something other than a normal mirror. This could be a metal appliance (toaster, blender), a computer monitor, something metallic in general like a spoon, a broken or warped mirror, a car’s rear view mirror, or tinted windows.

2) HERE IN MY BEDROOM: draw from observing your room from a unique perspective or angle. You can add yourself if you’d like - you can stage the composition by having someone take a picture and create a unique vantage point of who you are and where you live.

3) KNOW THY ENEMY: Choose a food that you hate and pose it in a way to convey your feelings about it. Example: Take a piece of Broccoli but light it with dramatic light and make it look like a 50’s horror film/monster. Example = THE CREATURE OF THE SLIMY BROCCOLI. The staging and use of light is really important for this assignment.

4) DIRTY/CLEAN: Create a composition by choosing two or more objects, one that is dirty and one that is clean. The objects are up to you, but consider using things that have different textures. For example, an old baseball mitt that is weathered and soiled, with a shiny metallic object like a wrench or a spoon. The staging and use of light is really important for this assignment. Use 5 tonal values = pencil/charcoal.

5) HATS OFF: Create a composition using a pile of random hats. Arrange them into a configuration, mountain, shrine to foot odor….that is your creative task = but then draw it from direct observation. There should be a lot of differences in shoe size, style, and angles. Your choice of color or b/w but a full 5 tonal value range should be present.

6) EXTERIOR/INTERIOR: Draw the exterior/interior of something from direct observation: kitchen cabinet, refrigerator, inside of a car – again, think about the angle and how to make it interesting. Don’t be afraid to even combine the exterior/interior sketch on the same page. Think about drawing the fridge with the door open, or a lunch box with the contents exposed so you can see inside/outside.

7) NATURE/URBANITY: take a large piece of paper and divide it in half. Create a composition where you draw a part of a landscape or environment that showcases nature, have it spill over and merge into a more urban, manufactured and humankind altered landscape. Garbage paired with a garden? You will choose to make the context: is it man versus nature, nature and man in harmony, positive or negative? You create the story.

8) TEN @ TEN: Draw an Object 10 times/10 different ways. Choose an object and on a larger piece of paper (14x18” at least) render a composition over and over that explores that object using SCALE, VALUE, SPACE and SHAPE. Keep this black and white = 5 tonal values.

9) TEXTURES: create a still life of objects that have distinct and different textures. You can ZOOM in or ZOOM out, but this composition should really highlight objects with really interesting textures and contrast them against each other to create a unique composition.   
This should be done in pencil, charcoal or color pencil.

10) USE YOUR ILLUSION: Create a still life using hanging fabrics – this can be towels hanging on a chair, dress shirts overlapped over a couch, use good lighting for contrast/shadows. Set up your lighting and fabrics to give the illusion of the fabric becoming something else: a ghost, a figure, get creative on how you can use the fabric to imply a different context. This should be done in pencil/charcoal and with a strong light source.

CONCEPTUAL PIECES CHOOSE & CREATE THREE

1)  RORSHACH/SPILL THE INK: first a little background: <https://www.rorschach.org/>.   
Take India Ink and spill it on the page. Fold the page as many times as you like, and feel free to spill and blot the ink multiple times as well. When the ink and page are dry, go back and try to create a composition that uses LINE, SHAPE, VALUE, BALANCE and FORM, connect the blots and strive to create a unique composition. This piece can be representational, or abstract = find the meaning in the blots…..

2) WHO AM I: Create a composition illustrating what makes you YOU. The idea is that the viewer looks at your work and gets an understanding of your personality and character from the ideas, thoughts, and illustrations you weave together = visually represent yourself.

3) UNNECESSARY STAINED GLASS: the original purpose of stained glass was to visually tell the story of the gospels in Christian churches, for those who could not read (in the Middle Ages, education was for the elites, not always for the common folk). Your mission is to create a visual narrative that incorporates the colors, style and linework of stained glass. Think about elevating a mundane event like brushing your teeth, but making a stained glass piece to memorialize or worship that event.

4)  MERGE: This prompt asks you to literally create a composition by merging objects, the more ridiculous the better. Use your imagination! Mash up existing things to make a new idea! Take AT LEAST 4 objects and merge/blend them together. This can be a tight rendering in like a natural/anatomical style, or a crazy weird colorful adventure piece.

5) MY FEAR: What is your biggest fear? Illustrate it! It can be funny, scary, serious, or philosophical = but make sure that the viewer understands what you are trying to convey.

6) UPSIDE DOWN/TOPSY TURVY: take a look at the work of M.C.Escher https://mcescher.com/. One of Escher’s favorite things to do was to really mess with our idea of space and perception. For this assignment, I’d like you to take you or a loved one, and put them upside down into an environment. This piece will require good photo reference of figures and environment, plan it out, and think about space/perception to make a unique/impossible space.

7) “THREE”: Create a series of 3 new artworks around a theme of your choosing. Consider this a mini sustained investigation. Look at artists who worked in series, such as James Ensor, Andy Warhol, Sue Coe, Frank Stella, Piet Mondrian, Henri Matisse, and Pablo Picasso.

8) “DISPLACEMENT:” fill a container (vase, glass, plastic bottle, fish tank) and suspend objects or place objects behind it so they distort or are exaggerated. Render a composition focusing on displacement or distortion. A good example could be your feet in a bathtub full of water, or taking a photograph of a person’s face under water.

9) “REACTION”: draw your reaction to a current event or issue in the world.

10) “OVER MY HEAD”: draw a self-portrait from direct observation, but create a composition above – what are the things you are thinking about/worrying about/dreaming of/listening to/obsessing over? You can incorporate text in this assignment. It’s up to you how much of your face/body you want the viewer to see.

PHOTO PROMPTS – for any student interested in pursuing PHOTO (This falls under a 2-D Design portfolio), you can push yourself by trying to take the observation/breadth prompts and apply them photographically or try the ideas listed below. Take multiple photos/different angles for each conceptual approach.

1) It was SO HOT THAT… (create a photo narrative series based on a concept that conveys this idea).

2) The Race! Illustrate a scene of a race of your choice (you develop the context).

3) Point of View in a Critical Moment: (THERE IS NO CHEESE ON MY NACHOS! NO!).

4) Say Goodbye: develop a scene where the idea of saying goodbye comes through.

5) Let’s PLAY: explore this concept and create your own visual narrative.

6) Embrace: explore this concept and create your own visual narrative.

7) Climb The Walls: explore this concept and create your own visual narrative.

8) Catch: (Speed Photo of an object being caught, your choice).   
Take this at 4 different speeds, from blurry to stop motion.

9) Reflection: play with your self portrait reflected in an unusual surface (glass, water, metal).

10) Broken: create a series on an object that is distressed, damaged or broken.

3-D PROMPTS for any student interested in pursuing the 3-Dimensional Design portfolio, you can push yourself by trying to take the following prompts and apply them sculpturally. Take multiple photos/different angles for each conceptual approach.

1) Recycled Object Self-Portrait

2) Installation Art: Create A Site Specific Installation (TAKE GOOD PHOTOS).

3) Patterns of Nature: An environmental work of art that incorporates pattern and repetition. (look up Andy Goldsworthy).

4) Eau Naturale: A sculpture out of only organic objects found in nature.

5) Assemblage: Create a sculpture of only 1 type of item (Examples: plastic water bottles, toothpicks, bottle caps).

6) Masked Identity: Hiding behind masks and other roles that we play. Think about how we use masks in everyday life. Develop a broader interpretation of how we hide behind our roles as in society "masking"who we are for conformity, acceptance through creating your own masks

7) Take Flight: create a sculpture that shows the act of flight, or show the desire to fly.

8) RESISTANCE: create a sculpture that showcases or embodies the concept of resistance: it can be tandem objects reacting to force, touch, etc.

9) Balance: create a sculpture that highlights the concept of balance, can be asymmetrical, symmetrical or metaphorical, like a person meditating, stretching.

10) OVERSTIMULATION: create a sculpture that shows the addiction to technology, or living on the computer via zoom, constant brain buzz (jogging with earphones, sleeping with iPhone, work with music, etc.) and its effect on our lives.