

# AP Studio Art: 3-D Design Summer Homework Assignments

Assignment description (**Welcome, your AP portfolio begins now!**)

**Instructions:** Your summer homework assignment has five parts; complete all parts and be prepared to submit them by the second week of school on August 20th, as well as participate in an oral critique about these experiences. Be advised that these summer assignments are worth a total of 500 points, which is equivalent to one third of your fall semester grade so pace yourself to complete all of the work on time.

Please contact me through the school email if you have any questions over the summer.

1. Research Sculpture Vocabulary.
2. Research artists. In order to create proposed designs for your concentration you will read about and consider sculptors whose work you identify with.
3. Work in a personal sketchbook/visual journal/altered book.
4. Complete at least three or more of the assignments listed below.
5. Visit the AP College Board website to look at other AP studio art portfolios and write a reflection about your observations. Follow this link <http://apcentral.collegeboard.com> and go to the AP Studio Art: 3-D Design Course Home Page.

**Materials: sketchbook (11"x14"), all sculpture materials as determined by the projects that you choose to create.**

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**1. In your sketchbook research the definitions of the following sculpture vocabulary on the website known as "Artlex", List the word and a definition for each. (50 points) Attach to the front of your sketchbook to use as a resource.**

**a. Elements of Design: mass, volume, color, light, form, plane, line, texture**

**b. Principles of Design: unity, variety, balance, emphasis, contrast, rhythm, repetition, proportion, scale, figure/ground relationship**

**2. Research artists online or by visiting an art museum, gallery or personal artist's studio (75 pts) Title a page in your sketchbook, RESEARCH.**

Next, **research three (3) sculptors** whose work really interests you; investigate their work in books, on the Internet, or in person (this may be done at a museum/gallery/studio visit): Describe the issues they explore in their work in your sketchbook and include images of the artist's work with five drawings and/or pasted-in photographs per artist. 1-2 pages per artist.

You may choose any sculptors who interest you, but a list is provided for your convenience.

# ARTIST RESEARCH LIST

Abakanowicz, Magdalena  
Andre, Carl  
Arneson, Robert  
Arp, Jean  
Beuys, Joseph  
Boltanski, Christian  
Booker, Chakaia  
Brancusi, Constantin  
Buonarroti, Michelangelo  
Buster, Kendall  
Butterfield, Deborah  
Calder, Alexander  
Caro, Anthony  
Catlett, Elisabeth  
Chihuly, Dale,  
Chillida, Eduardo  
Christo, Jean and Claude  
Cornell, Joseph  
Davis, Willis Bing  
Dine, Jim  
Donovan, Tara  
Duchamp, Marcel  
Duckworth, Ruth  
Flavin, Dan  
Frey, Viola  
Gehry, Frank  
Giacometti, Alberto  
Goldsworthy, Andy  
Gonzalez  
Graves, Nancy  
Grooms, Red  
Hamilton, Ann  
Hesse, Eva  
Indiana, Robert  
Johns, Jasper  
Judd, Donald  
Koons, Jeff  
LeWitt, Sol  
Lin, Maya  
Lipchitz, Jacques  
Mendieta, Ana  
Miro, Joan  
Moore, Henry  
Nauman, Bruce  
Nevelson, Louise

Noguchi, Isama  
Oldenburg, Claus  
Oppenheim, Meret  
Puryear, Martin  
Rauschenburg, Robert  
Rodin, Auguste  
Saar, Betty  
Serra, Richard  
Saint-Gaudens, Augustus  
Schwitters, Kurt  
Simmons, Charles  
Smith, Kiki  
Hamilton, Ann  
Hesse, Eva  
Judd, Donald  
Koons, Jeff  
LeWitt, Sol  
Lin, Maya  
Lipchitz, Jacques  
Moore, Henry  
Nauman, Bruce  
Nevelson, Louise  
Noguchi, Isama  
Oldenburg, Claus  
Puryear, Martin  
Rauschenburg, Robert  
Rodin, Auguste  
Saar, Betty,  
Saint-Gaudens, Augustus  
Schwitters, Kurt  
Seegal, George,  
Serra, Richard  
Shapiro, Joel  
Skoglund, Sandy  
Smith, David  
Smith, Kiki  
Smithson, Robert  
Turrell, James  
Voukos, Peter  
Wilson, Fred  
Winsor, Jackie  
Wright, Frank Lloyd

### **3. Work in a personal visual journal (50 points). This portion of the “visual journal” will be graded on the depth and quality of thinking.**

Visual Journal/Sketchbook: Spend time every day working in a sketchbook. Put the date on each page. Make it fun! Design the cover and allow for any and all spontaneous art activity. Keep it “glued to your hip” Use this book to sketch, paint, doodle, collage, collect objects and take pictures to generate visual ideas and/or write journal entries, make critical and informed decisions about your progress and jot down reflections on the outcome.

Visual ideas are akin to written observations of events or situations in daily life that are intriguing and could be used for an area of further investigation. Draw and write at least one or more entries per day. Make sketches of these ideas, which may be further developed into formal sculptures. Write about what you like or don't like about a design. Write about your hopes for artwork, why you make art and what level of an artist you'd like to become. Write about what you'd like to say in your artwork or in a larger sense. Most of all find inspiration from life! Sketchbook practice is an ongoing process that informs your decision making and helps you develop ideas for works. By the end of the summer you should have generated five possible ideas based off of your visual journal musings that could be the basis for your concentration portfolio. By the second week of the semester you will submit a formal written proposal for your concentration portfolio, which will include a body of work of six or more 3D artworks.

**Note:** *In order to complete your College Board Studio Portfolio, you will need to submit quite a few quality pieces. The total amount of pieces required will be 24. We try to accomplish all of this during the school year, but you will need “back up” pieces so the more you work on this summer, the better off you will be. Summer assignments help alleviate the pressure during the school year of producing the many quality pieces needed for a successful portfolio. Your assignment is to produce quality pieces over the summer. Each artwork should take approximately 10 hours, be created using quality supplies, display forethought, good composition, exceptional craftsmanship, have mature subject matter (avoid overused symbols). Good composition means to consider all sides, not just the front. The negative space should be as attractive as the positive forms. Pace yourself - work consistently. Don't wait until August!*

Helpful hints:

- Draw directly from life instead of using reference photos, whenever possible. If you must use a photo, take your own or use a photo from the public domain. Attach the photo to the back of the work. The AP Readers (Judges), as well as art schools love to see a drawing made from life.
- Use quality materials for your art. Good materials make it easier to create good work.
- Be careful with your sizing. Items that are too large may take too long whereas items that are too small may not have the detail needed for a quality image later on.
- Use a visual journal to plan your artwork. Make several thumbnails, jot down notes, glue in reference images, and do color studies when needed.
- Use a variety of media, even combining them for mixed media.
- Apply the elements and principles of design to all of your artwork – if you don't know them, you better learn them for the FIRST DAY OF CLASS!

**4. Complete three or more of the assignments listed below or propose your own projects. Projects are worth 100 points each for a total of 300 points. The aim in creating these sculptures is to build up your 3D portfolio and possibly fulfill the breadth portion of the AP 3D studio portfolio. This commitment to art making**

## **requires a time commitment of 15+ hours per week for exploring personal areas of artistic investigation.**

1. Using either Bristol board or foam core, 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 cut-away.) You may want to reference the work of Frank Gehry, Robert Venturi, Frank Lloyd Wright, or Philip Johnson.
2. Collect sticks, plants, and manmade things such as string, toothpicks, popsicle sticks, coffee stirrers, cotton swabs, straws, paper or Styrofoam cups, pencils, crayons etc. to create a piece that explores form either figurative or nonfigurative in a linear sculpture or 3-D Design. Consider using common objects combined into modular units. Explore use of positive and negative space, and rhythm through repetition. Look at Carl Andre, Debra Butterfield, Martin Puryear, Pablo Picasso, David Smith, Mark di Suvero, Tara Donovan
3. Using Sculpty, fashion a series of three mini self-portrait bust, or, a portrait of a friend or family member that progresses in expression or posture.
4. From a block of foam, 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 (a very rough file), possibly a band-saw 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 Henry Moore, Barbara Hepworth, or Isamu Noguchi.
5. Create a three-dimensional sculpture from found objects. You may choose to look at the work of Pablo Picasso, Julio Gonzales, Richard Chamberlain, or Robert Rauschenberg.
6. Creating a Soft Sculpture Figure: Make a life-size character. Select a theme to portray. Gather materials you'll need: Nylon hosiery, Fiberfill, flesh-tone thread, needle, scissors, scrap materials, and special accessories to finish the character. Start by filling the hosiery with Fiberfill. Pinch, gather, and sew the surface to create anatomical features: eyes, nose, ears, mouth, etc. Use same technique to create wrinkles, puckered faces, and finer anatomical details. Use acrylic paint for painting lips, details. Sew or glue on buttons, beads, or taxidermy eyes; add accessories such as eyeglasses, hair, eyebrows, eyelashes, hat, clothing, gloves, shoes, etc. (Hands can be made by stuffing gloves with Fiberfill.)
7. Transform an Ordinary Shoe into a Symbolic Monument: Get an old shoe or boot from the basement, attic, or local flea market. Select a theme from the following list, or make up your own subject: Ode to Carl Jung, Ode to Lemuel Gulliver, Ode to Napoleon Bonaparte, Ode to Icarus, Ode to Albert Einstein, Ode to John Dillinger, Ode to Mohammed Ali, Ode to Rene Magritte, Ode to Pablo Picasso, Ode to Roy Lichenstein, Ode to Salvador Dali, Ode to Marilyn Monroe, Ode to Houdini, Ode to Toulouse Lautrec.
8. Embellish the shoe with elements to portray the theme; for example, add papier-mache wings, roller skates, miniature toys, ladders, lights, taxidermy eyes, sails, transistors, plumbing fixtures, coins, papier-mâché appendages, etc. Decorate the surface with bits of mosaic, glitter, yarn, mirror, paint, etc. Mount on a base and affix a nameplate to it.
9. Changing Perceptual Responses to an object by Making it Larger select a subject for your composition that is normally quite small, such as a paper clip, nail clipper, wrist watch, corkscrew, electrical or mechanical parts, bugs or other small creatures, etc. and recreate the subject on a giant scale: Make a soft sculpture by cutting fabrics and flexible materials, which are then sewn, stuffed, stitched, and decorated; or create a large rigid structure by using cardboard and tape.

10. Creating an Aesthetic Object from an Abandoned Derelict: Find an interesting object from the garage, attic, flea market, auction, or second-hand store. Transform the object by covering its entire surface with textural materials: mosaic, pebbles, glass, mirrors, feathers, flocking, yarn, paper, sand, photos, rope, coins, marble or granite chips, smaller objects, etc. Do this by using white glue: Spread glue on the surface, then sprinkle fine-particled materials such as sand, marble dust, or sawdust on it. (Use tile cement to attach heavier materials.)

11. Redoing an Old Masterwork: Select a sculpture or well-known image from art history for interpretation. Redo the work three-dimensionally: update it, change colors, media, characters; or, recreate a two-dimensional Old Master, three-dimensionally.

12. Create a Three-Dimensional Sculpture that Produces Sound Effects: Collect materials and objects that produce different sounds. Construct a three-dimensional sculpture with them. The structure may involve spectator participation, insofar as it can be "played" like a musical instrument; react to environmental conditions on its own (having elements that capture wind, rain, etc.) and translate them into sounds through appropriate devices; or be a kinetic sculpture programmed with switches, timers, or other devices.

13. Creating a Surreal Portrait: Get a Styrofoam wig head from a department store or fashion a head from wadded up newspaper that has been taped to form the approximate shape of a head.

Transform it: Add cloth, leather, buttons, rope, mechanical gadgets, bottle caps, wool, hat, paint, etc.

14. Creating a Surreal Monument: Make up an imaginary event that would rival a performance in the Guinness Book of Records, or choose an actual record from the book itself. Create a trophy, monument, or shrine that recognizes and pays tribute to the meritorious achievement.

15. Using any debris from your life (clothes, papers, food containers, cosmetics, reading material), 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.

16. Using only natural materials (twigs, grasses, pods, stones, leaves) 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.

17. Make a temporary environmental installation addressing any of the following: time, viewpoint, pathways, celestial events, social issues. Document in photographs and drawings.

18. Create an abstract sculpture out of paper. You may cut, bend, fold, and glue the paper. You may additionally use paper products such as straws, plates, etc. worked in with the other paper forms. You may also recycle paper and create paper pulp to make your own paper. Use the elements and principles to create a unified, well-constructed piece. Look at the work of Anthony Caro, Tara Donovan.

19. Your Choice.

## Copyright Issues/Plagiarism

If you submit work that makes use of photographs, published images, and/or artists' works, you must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the work. It is unethical, constitutes plagiarism and often violates copyright law to simply copy an image (even in another medium) that was made by someone else. This is a matter of artistic integrity. All individual student work must be original in concept, composition, and execution. Plagiarism will not be tolerated.

Students are not to use someone else's designs and/or images from the Internet, books, or published or unpublished sources as a basis for their individual creations. If a student uses another person's image or a published image as a basis for his or her own piece, there must be significant alteration to the piece for it to be considered original. Students are to work from direct observation, dreams, fantasies, life experiences, and their own photographic compositions and designs.

Students are not allowed to work from published photographs or other works created by others, found in books, and/or on the Internet. Artistic integrity is essential in creating their works. If a student uses the work of someone else, which is discouraged, the student knows that the work must be significantly altered (80%) and only be a small component of his or her individual creation.

**Please remember all visuals must be original. If you take an image from the internet it must be changed at least 80% or more. Changing the color or flipping an image does not change the image enough.**

### **5. Visit the AP College Board website and look at prior studio art portfolios. (25pts)**

<http://apcentral.collegeboard.com> and go to the AP Studio Art: 3-D Design Course Home Page. Title a page in your sketchbook, **AP COLLEGE BOARD REFLECTION**. Go to the College Board website listed above. Write a one-page reflection on your understanding of what is required of you as an AP Studio artist and what personal goals (3-5) have you set based on looking at other high school artist's portfolios. This may be handwritten or typed and taped into your visual journal, just be clear and thorough in your writing. Next, think about ideas that you may want to pursue as a Concentration and return with a list of 20 potential ideas to be discussed with the class during the second week of school.