

AP STUDIO 3D

SUMMER ASSIGNMENTS

Summer Assignment #1:

Using the information and links in this Lesson Plan, complete a journal/sketchbook describing your plans for 20 projected works (for Ceramics III & IV 10 per semester). Journal should include:

- links/resources used
- sketches of ideas
- tools needed
- glazing options

Summer Assignment #2

Subscribe to Ceramic Arts Daily
<https://ceramicartsnetwork.org>
Send me your login and password

Summer Assignment #3

Find and follow me on Pinterest

Summer Assignment #4:



Send progress photos to our AP Icloud album so we may collaborate!
Text or email me anytime with questions

Objectives:

To explore students' ideas of what sculpture can be. Choosing from a variety of techniques, media, styles and size/scale, students will create a sculpture that is to be worn. The piece does not have to make sense unless it is seen on a person - the more outrageous the better! Where it is worn, what it is made of is all up to the artist. Remember this is not just clothing and accessories; it is sculpture that you wear!

Let's discuss risk taking and its role in art making. Look at artworks by Nora Fok (*Bubble Bath* series), Colette Hazelwood (*Hearing Aid* and *Squash Gobstopper*), Elizabeth Galton (*King Dragon* waist piece and *Orchid Gem* for Swarovski "Runway Rocks"), Shaun Leane (*Parrot Fan* feather earrings), Anna Osmer Anderson (*Belt Pom-Pom*), Vannetta Seecharran (*Sleeve* and *Cuff*). A book called *New Directions in Jewellery* contains these pieces and many more examples. How have artists taken risks and thought of adornment of the figure in more sculptural terms than traditional jewelry allows?

Links:

Pinterest: cynthiacollins *see my ART BOARD and CERAMICS BOARD
www.thisisthat.com THIS WEBSITE HELPS YOU KNOW WHICH BONDING AGENT TO USE FOR WHAT MEDIUM!
New Directions in Jewellery, Jivan Astfalck, Caroline Broadhead and Paul Derrez,
Black Dog Publishing, 2005/2006
New Directions in Jewellery II, Lin Cheung, Beccy Clarke and Indigo Clarke

http://izismile.com/2009/06/11/live_sculptures_in_urban_spaces_22_pics.html

<https://www.youtube.com/watch?v=z-yJ6SdNADg>

<https://www.youtube.com/watch?v=1KFSzfjLo2s>

* <https://www.youtube.com/watch?v=fYUEOPhsXto>

<http://www.gmanetwork.com/news/story/301806/lifestyle/the-art-of-being-a-live-mannequin>

Supplies:

Found objects - ribbon, bamboo, metal, wire, chicken wire, fabric, glass, paper towels, cans, clay...

Biblical integration:

God made the first garments/coverings with the first animal sacrifice, foreshadowing the final and perfect sacrifice of His Son as our spiritual garment/covering to cover our sin:

Genesis 3:21 The LORD God made garments of skin for Adam and his wife and clothed them.

There are spiritual references to garments/coverings:

Isaiah 61:1-3 The Spirit of the Sovereign LORD is on me, because the LORD has anointed me to proclaim good news to the poor. He has sent me to bind up the brokenhearted, to proclaim freedom for the captives and release from darkness for the prisoners, to proclaim the year of the LORD's favor and the day of vengeance of our God, to comfort all who mourn, and provide for those who grieve in Zion—to bestow on them a crown of beauty instead of ashes, the oil of joy instead of mourning, and a garment of praise instead of a spirit of despair.

God has control over clothing:

Deut. 29:4-5 But to this day the Lord has not given you a mind that understands or eyes that see or ears that hear. Yet the Lord says, "During the forty years that I led you through the wilderness, your clothes did not wear out, nor did the sandals on your feet.

Sunshine State Standards:

Standard 1: Skills and Techniques

The student understands and applies media, techniques, and processes. (VA.A.1.4)

Benchmarks:

1. uses three-dimensional media, an idea or concept based on research, environment, personal experience, observation, or imagination.
2. uses tools, media, processes, and techniques proficiently, knowledgeably, and in a safe and responsible manner.
3. know how the elements of art and the principles of design can be used to solve specific art problems.
4. use effective control of media, techniques, and tools when communicating an idea in three-dimensional works of art.

Standard 2: Creation and Communication

The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts. (VA.B.1.4)

Benchmarks

1. applies various subjects, symbols, and ideas in works of art.
2. understands that works of art can communicate an idea and elicit a variety of responses through the use of selected media, techniques, and processes.
3. understands some of the implications of intentions and purposes in particular works of art.
4. know how the elements of art and the principles of design can be used and solves specific visual art problems at a proficient level.

Standard 3: Cultural and Historical Connections

The student understands the visual arts in relation to history and culture. (VA.C.1.4)

Benchmarks

1. understands how social, cultural, ecological, economic, religious, and political conditions influence the function, meaning, and execution of works of art.
2. understand how recognized artists recorded, affected, or influenced change in a historical, cultural, or religious context.

Standard 4: Aesthetic and Critical Analysis

The student assesses, evaluates, and responds to the characteristics of works of art. (VA.D.1.4)

Benchmarks

1. understands and determines the differences between the artist's intent and public interpretation through evaluative criteria and judgment.
2. understands critical and aesthetic statements in terms of historical reference while researching works of art.
3. knows the difference between the intentions of artists in the creation of original works and the intentions of those who appropriate and parody those works.

Standard 5: Applications to Life

The student makes connections between the visual arts, other disciplines, and the real world. (VA.E.1.4)

Benchmarks

1. knows and participates in community-based art experiences as an artist or observer.
2. understand and identify the skills that artists use in various careers to promote creativity, fluency, flexibility, and elaboration within the arts and across life.
3. know how to communicate with the public, the consumer, and the artistic community about aesthetic questions, entertainment, resources, and choices in education.

Instructional

Sketch four to five ideas of wearable sculpture, noting possible materials and engineering issues. How will the piece go on and come off of the person who wears it? What kind of clasps will you need; how will they work? What is the strongest way to hold the piece together - rivets, soldering, welding, glue? What is the best media choice for what you are trying to make? How heavy will the piece be? Will there be balance issues? If so, how can you address them? Will the piece fit snugly against the body or flow free? If gluing is the only way to attach pieces, make sure the correct bonding agent is used for what is being attached.

Construct the piece, checking often to make sure it fits properly to where it will be worn.

Have a group discussion and “fashion show.” How did the project go? What problems did you encounter and what were your solutions? If problems were not resolved, what are possible solutions? Look at and discuss the structural integrity of the pieces. How did the sculptures fill the space in relation to the figure? Discuss the idea of risk taking and identify how the risk taking undertaken in this project may be applied to future work.

Fill out self-assessment forms. Grading criteria include: integration of sculpture and the figure, use of appropriate materials, technical skills, engineering success, and innovation.

Wearable Art Fashion Assignment

Revisit Wearable Art links from lesson plan

- 1. Choose a model for your ‘Wearable Art’ Projects. The model may be any age. If they are in a different division, discuss with parents and teachers to make sure they are available during recharge times. This would be during C period through recharge, approx. 9:30—10:40am.**
- 2. Decide what other clothing and accessories the model should wear to highlight your art. Fitted shirts, leotards, and leggings may be used under non-TFA approved styles. Plan hairstyle and makeup for added interest.**
- 3. Make a Label. Template on Renweb.**
- 4. Plan the set. Secure the stool for the model. Attach the label. Location is the Courtyard between Ceramics Room and Gym.**
- 5. Implement the event.**

Model: _____

Notes (clothing, hairstyle, accessories, shoes):

Label: _____ Display: _____ Issues: _____