

# AP<sup>®</sup> Studio Art: 3-D Design

WOODROW 2017

## Course Description

“This portfolio is intended to address sculptural issues. Design involves purposeful decision making about using the elements of art principles in an integrative way. In the 3-D design portfolio, students should demonstrate their understanding of design principles as they relate to depth and space. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) can be articulated through the visual elements (mass, volume, color/light, form, plane, line, texture).”—from the *AP<sup>®</sup> Studio Art Course Description*, available on AP Central<sup>®</sup>.

Three-Dimensional design issues can be explored through additive, subtractive, and/or fabrication processes, figurative or nonfigurative sculpture, architectural models, site-specific work, use of multiples, casting, assemblage and construction. Almost any material can be used in almost any combination: wood, paper, metals, rubber, Styrofoam, plaster, fabric, rope, acrylic, found objects, wax, clay, stone, earth, and concrete, among others.

Our studio and program is set up to support the production of 3-dimensional objects of design, sculpture and functional application made from ceramic materials, put simply, we function in a clay studio. Students will be exposed to a variety of sculptural styles, concepts and materials and will have opportunities to fulfill assignments and express ideas in a variety of media as they choose to, but the foundation of in-class work for the majority of 3-D students will continue in clay.

Critical to 3-D production, students must consider presentation: Will it stand on the floor, be suspended, mounted on the wall or shelf, be placed on a pedestal or base—or where is its place in the environment?

## The 3-D Design portfolio has three sections.

The Quality Section (I) requires 10 images—five works, • two views of each—work that demonstrates mastery of three-dimensional design.

The Concentration Section (II) requires students to submit 12 images, some of which may be details or second views. The high-quality work in the Concentration section is unified by an obvious conceptual idea.

The Breadth Section (III) requires students to submit 16 images—eight works, two views of each—showing a variety of works that demonstrate understanding of the principles of three-dimensional design as evidenced by a range of high-quality conceptual, expressive, and technical work.

**Quality:** Developing mastery in concept, composition, and execution of 3-D design.

**Students submit 10 images of their best 5 works** that clearly demonstrate mastery in application of the principles of 3-D design through...

**concept** (mastery of the development of an idea)

**composition**(mastery in the use of the principles of art for the effective organization of the elements of art),

**execution** (technical mastery, craftsmanship, skilled use of materials)

- The concept of quality is reinforced throughout the year in critiques and assessments that are based on the AP Studio Art 3-D Design scoring guidelines.
- The work must meet the quality standards of an introductory college course. [C2]

These works may come from, but are not limited to, the Breadth and/or Concentration sections.  
**Students will submit two views of each of the five works.**

**Concentration:** Developing a focused body of work investigating a **strong underlying visual idea** in 3-D design that grows out of a coherent plan of action or investigation. [C3]

**Students submit 12 images, some of which may be details or second views**

- Students are presented with the concept of a Concentration defined on the AP Studio Art poster, view concentration images from the College Board, thematically related bodies of work from contemporary artists, and past AP Concentration projects in the **Spring Meeting for Prospective AP Students**. Students are monitored for understanding before they leave for summer break. They are reminded that the evaluator is interested not only in the work presented, but also in **visual evidence of the student's thinking, selected methods of working, and development of the work over time.**
- Through reflective writing assignments and group critiques, students will articulate the central idea of their Concentration and how their Concentration has evolved in areas such as clarity of conceptual direction, technical expertise, personal imagery and subject matter, and mastery of the design elements and principals. [C3, C5, C6]
- Through reflective writing and group critiques, students will refer to influences on their work: a continuum of a stylistic direction from art or design history, contemporary artists' works influencing their thinking, and their ongoing research into personal interests.

**A Concentration is a body of related works that:**

- grows out of a coherent plan of action or investigation
- is unified by an underlying idea that has visual and/or conceptual coherence
- is based on individual interest in a particular visual idea
- is focused on a process of investigation, growth, and discovery
- shows the development of a visual language appropriate for the subject

## **Examples of Concentrations:**

### **The Figure (human, animal, anthropomorphic)**

- A series of figures engaged in various activities
- A series of sculptures exploring cultural views of women and their bodies
- A series of sculptures reinterpreting cultural/spiritual themes from world religions
- A series giving human qualities to common objects
- A series of interpretive busts or figure studies that emphasize expression and/or abstraction
- A series of sculptures interpreting contrasting emotions

### **The Formal ("pure" design)**

- A series exploring color using common materials
- A series using multiples to investigate design (color, texture, rhythm, movement...)
- A series of pairs that juxtapose contrasts (coarse/ refined, wild/tame, chaotic/ordered)
- A series of sculptures that explore the relationship between interior and exterior space

### **The Object (things we live with: practical, functional, decorative)**

- A series of enlarged common objects constructed from unusual materials
- A series devoted to items that adorn or decorate (bodies, architecture...)
- A series honoring traditional functional forms (chair, teapot, utensil, tool...)
- A series of functional pieces designed in an unexpected historical or artistic style

### **The Living Space (dwellings, public and private spaces, architecture)**

- A series of sculptures using elements of the urban or rural landscape
- A series of architectural models for homes, public buildings, or monuments
- A series of sculptures based on public spaces (playgrounds, parks, fountains, etc)
- A series exploring sacred spaces or places of worship
- A series investigating shelter and the environment
- A series contrasting public and private spaces

### **The Natural World (landscapes, the environment, our relationships to it)**

- A series exploring the environmental impact of a human endeavor
- A series of sculptures focusing on forms and textures associated with an ecosystem or climate
- A series of realistic or abstracted renderings based on observation and research of natural objects

### **The Story (a visual narrative)**

- A series of multiples/modules that tell a story
- A series of personal or family history communicated through an assemblage of found objects
- A series of sculptures that create the scenery for a series of events to take place
- A series of dolls or puppets that create the characters of a legend, fable or original story

### **The Opinion (social, scientific, political and economic life)**

- A series that embeds critical comments about political issues important to the artist
- A series that addresses social concerns thru jarring juxtaposition of iconic images
- A series that addresses the implications of an aspect of applied science or technology

**Breadth:** demonstrating a range of abilities and versatility with technique, problem solving, and ideation.

### **Students submit 16 images of 8 three-dimensional works**

- Student work should demonstrate understanding of the principles of 3-D design, showing examples of unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scales, and figure/ground relationship.
- The student is introduced to a broad variety of media and techniques and encouraged to experimentally and skillfully use a variety of media and techniques.
- Breadth exploration will include a wide range of thematic explorations, formal design problems, concept-based works, expressive manipulation of subject matter, and/or the exploration of ideas within a social, political, or economic framework. [C4]
- Students should include direct observational studies.

**Students will submit two views of each of the eight works.**

The best demonstrations of Breadth clearly show a range of conceptual approaches to 3-D design.

Examples include:

- work that investigates negative space as a visual subject
- work that employs line, plane, mass, or volume to activate form in space
- work that suggests rhythm through repetition and a modular structure
- work that uses light or shadow to determine form
- work exploiting the contrast between surface and interior space
- work that demonstrates an understanding of symmetrical and asymmetrical balance
- work that explores concepts such as anomaly and implied motion
- work that transforms materials or object identity through the manipulation of proportion/scale
- work in which the color and texture unify or balance the overall composition
- work that explores a transition from organic to mechanical form
- work that is inspired by movements and/or styles from the past (Bauhaus, Art Deco)
- work that synthesizes ideas from various artists to inspire form and stylistic decisions
- work that emphasizes transition and/or metamorphosis

**Suggested mostly non-ceramic SCULPTOR list for AP Studio Art 3-D Design:**

Magdalena Abakanowicz  
Carl Andre  
Robert Arneson  
Gian Lorenzo Bernini  
Chakaia Booker  
Louise Bourgeois  
Kendall Buster  
Debra Butterfield  
Alexander Calder  
Anthony Caro  
Elizabeth Catlett  
John Chamberlain  
Dale Chihuly  
Eduardo Chillida  
Christo & Jeanne-Claude  
Joseph Cornell  
Tony Cragg  
Stephen De Staebler  
Mark di Suvero  
Tara Donovan  
Marcel Duchamp  
Dan Flavin  
Lucio Fontana  
Viola Frey  
Frank Gehry  
Andy Goldsworth  
Nancy Graves  
Red Grooms  
Ann Hamilton  
David Hammons  
Joseph Havel  
Barbara Hepworth  
Eva Hesse  
Alan Houser  
Luis Jimenez  
Donald Judd  
Jan Kaneko  
Edward Kienholz  
Jeff Koons  
Henri Laurens  
Marilyn Levine  
Sol LeWitt  
Maya Lin

Richard Long  
Marisol  
Ana Mendieta  
Lazlo Maholy-Nagy  
Henry Moore  
Juan Munoz  
Isama Noguchi  
Bruce Nauman  
Louise Nevelson  
Claes Oldenberg & Coosje van  
Bruggen  
Judy Pffaf  
Adrian Piper  
Gio' Pomodoro  
Martin Puryear  
Robert Rauschenberg  
George Rickey  
Ursula Von Rydingavard  
Betty Saar  
Kurt Schwitters  
George Segal  
Richard Serra  
Joel Shapiro  
Sandy Skoglund  
David Smith  
Kiki Smith  
Renee Stout  
James Surls  
Lenore Tawney  
Robert Terrell  
Anne Truitt  
Peter Voulkos  
Minako Watanabe  
Patti Warashina  
Rachel Whiteread  
Jackie Windsor  
Frank Lloyd Wright

# Example Studio Rubric - Assessment Form

Artist's name \_\_\_\_\_

Category	Description	6=excellent, 5=strong 4=good, 3=moderate, 2=weak, 1=poor			
		Excellent	Strong	Average	Emerging
<b>Growth</b>	Does this work exhibit growth in thought, ability to convey meaning and/or visual expressiveness? Does it show growth in skill, concept development, and/or development of style?				
<b>Student Voice and Creativity</b>	How original, innovative, and daring is the work? Does it extend ideas and go beyond obvious solutions? Were appropriate decisions and considerations made toward rules of appropriation?				
	Does experimentation and risk taking result in expressive verve or nuanced subtlety? Does the work demonstrate an original vision—innovative visual solutions working toward an individual voice?				
<b>Fulfills portfolio goals - concentration breadth quality</b>	Does the work strive to solve the problems outlined in personal portfolio goals? Are the variations from the goals made for a valid reason? Do these variations extend and/or focus ideas?				
	Can the artist articulate written and verbally personal portfolio goals? Does the work bring clarity and insight to both artist and viewer about the goals of the portfolio? Is the idea/concept explored and developed? Are form and content synthesized to clearly communicate the idea?				
<b>Care and craftsmanship</b>	Is the craftsmanship of the work appropriate for the style and expressive quality? Is there evidence that care was taken in details? Are materials used with technical competence and skill?				
	Does the work appear to show consistent effort and a finished appearance? (not looking like there was a rush to get it done) Is the work free from mistakes that distract from the unity and effectiveness of the whole?				
<b>Helpful participation and Work habits</b>	Did the student stay on task the entire period? Was the student cooperative & generous in interactions with others? Did the student participate in discussions and actively engage in peer teaching?				
	Was the student helpful in the studio? Were obligations and opportunities to help with clean up met with a positive and productive response from the student?				
<b>Composition And Design</b>	Does the work exhibit an understanding of design concepts? Is there evidence of informed and thoughtful decision making with regard to design and style choices?				
	Is the composition of elements and principles in the work used inventively to investigate possibilities of form and space, unity, variety, balance, proportion, etc.?				

**Comments:**

**Total score :      / 60**

Project Set 1: image collection	Score	Comments
<p><b>INVENTORY</b> Make a photo inventory of <b>all</b> your high school art; identify the pieces you think may be portfolio quality. Save this portfolio of work as a presentation (google slides, power point, etc.)</p>	<p>If you can't complete this photo inventory over the summer, you will need to have it done by the day after labor day 9/4/18</p>	<ul style="list-style-type: none"> <li>Photographs should be on a neutral background with excellent lighting.</li> <li>Each piece should be photographed from at least 3 different points of view</li> <li>There should be a margin of space around all 4 sides of a full shot (only detail shots can be cropped off frame)</li> </ul>
<p><b>VISUAL RESOURCE PACKET (VRP)</b> <b>2 SEPERATE visual lists of 100 (200 images total)</b> these could be your own photographs, sketches and/or simply quality images from the internet</p> <p><b>LIST #1:</b> 100 inspirational images from <b>NATURE AND DESIGN</b> focusing on both form and surface (objects CAN BE natural and/or manmade)</p> <p><b>LIST #2:</b> 100 inspirational images of <b>3-DIMENSIONAL ART</b> Pieces can be functional and/or sculptural each image must include <b>ARTIST NAME, AND/OR CULTURE AND TIME PERIOD</b> (artwork can be any medium: ceramics, metal, wood, ,glass, mixed media, found objects, etc.)</p>	<p>/ 100</p> <p>For those students who completed this assignment last summer, I am expecting an updated (more relevant) grouping of visuals turned in</p> <p>Adv studio= 100 Images AP studio= 200 images</p>	<ul style="list-style-type: none"> <li>Images should be presented as a cohesive packet of visual references</li> <li>They may be in a sketchbook, notebook, binder or other means of organizing the printed pages</li> <li>Collage and other creative means of presentation are encouraged!</li> <li>We will be adding to these collections throughout the school year</li> <li>Identify images from your packet that reflect <b>2 potential concentration series ideas</b></li> </ul>
<p><b>Project Set 2: Studio</b></p>	<p><b>Score</b></p>	<p><b>Comments</b></p>
<p><b>Sculpt a lid for a vessel that is from observation:</b> Sculpt an object as 3-dimensionally as you can using visuals to references to observe aspects such as surface detail, proportion, expression, etc. Sketch out possible vessels that your lid will fit on top of. These sketches are due along with the lid for evaluation. You may also choose to go ahead and make the vessel. Be inventive and think about the entire piece as a sculptural expression.</p>	<p>/ 100</p>	<p>Project Set 2 relies on attention to proportion, negative space, balance and detail. Craftsmanship issues are important criteria, but you should also strive to take your work beyond this goal into a more creative realm. Explore original options for surface and additions to the main idea and take these sculptures to the next level!</p>
<p><b>Create a concentration series project!</b> you should have <u>no less than 1 NEW</u> PORTFOLIO-QUALITY piece that is related to your emerging idea(s) for your concentrations</p>	<p>/ 100</p>	
<p><b>Project Set 3: thinking and writing</b></p>	<p><b>Score</b></p>	<p><b>Comments</b></p>
<p>Artist Statement response: find 3 artists that have descriptive artist statements that are interesting and relevant to you. Print three statements with 3 examples of each artists' work and write a short response that addresses both their work and their artist statement (total of 9 images, 3 statements and 3 responses)</p>	<p>/45</p>	<p>This project should be in presentation format (either powerpoint, presi or google slides) It will be evaluated on relevancy, choice and quality of images, and clarity of your response.</p>

**Assignment in a nutshell:** You are collecting lots of ideas by way of VISUALS. You are LOOKING, sketching and THINKING. You are WRITING and clarifying what are personally relevant and valuable topics. You are creating no less than 2 portfolio-quality ceramic pieces.