

Welcome to IB Art!

You are about to embark on an exciting and enlightening 2 year art adventure!

For your Summer Work you will create **2 Studio Works** (artworks) in any medium (sculpture, drawing, painting, printmaking, mixed-media, photography, digital art) that explores aspects of your identity, a sort of “non-literal self-portrait.” In addition to these studio pieces you will create **8 pages in your Art Journal**: an important tool for working out your ideas for your studio projects, for deepening your thinking, and developing your artistic skills throughout the IB program.

Start This Homework A.S.A.P!!

It takes time to research, develop and create artwork!!

Do NOT save it for August- the amount of time and energy you put into this will show in your artwork!

You will need to purchase two things:

1. Your own Art Journal: this is an essential component of the IB Art Program. Your journal should be a blank page sketchbook, hardbound (not spiral), 8.5” X 11”- you can find books like these for \$10-15 at most art and craft supply stores. The Art Journal is essentially “your brain on paper” it is a combination diary, scrapbook, sketchbook, and field/research journal. It is a place for experimentation, personal reflection, working out studio project ideas, investigating world cultures and other artists; and then processing and analyzing the information and images you find through research.

2. A one inch binder with dividers: This will be an important element to help keep you organized with important informational papers (The papers you receive now should go into the binder right away). We will discuss this in more depth in the fall.

Summer Journal Assignment: 8 pages total

The 8 Art Journal pages you create this summer will fall into a number of different page type categories (this helps you focus your investigation and become familiar with how to use the workbook to deepen your thinking and develop your artwork)

The breakdown of these 8 pages is as follows:

Visual Autobiography= 2 pages

Represent your interests and personal history through images, colors, textures, and patterns. You can paste in images printed from the computer, use magazine clippings, sketch, color, texture rubbings - be creative! Then add written notes about what visually draws you to these images or what significance they have to you. These pages will help you think of ideas for your studio projects!

Examples include:

- Images of places you’ve lived
- Activities you are involved in (sports, camps, volunteer experiences....)

- Patterns and colors in your everyday environments
- Things that grab your attention- things you “like” on Instagram or “pin” on Pinterest
- Images, colors and patterns from nature to which you are drawn
- Visual memories- old toys, childhood “treasures”, the pattern of special piece of clothing, blanket etc...
- Images of things you like to learn about: (science charts, environment, history images, maps, world cultures, outer space, math equations, art materials/tools, picture of your favorite books, poetry.....)

Artist Research = 2 pages

Choose two artists from the list below or choose artists on your own who have created self-portraits. *Please choose two artists from 2 different cultures.*

-Research the background and context of the artist and their work (where? when? what medium(s)? what influences?)

-Then choose 1-2 specific works to analyze and critique. Print out pictures of these works or sketch them in your workbook.

- How did they use the Elements of Art (*line, shape, texture, color, value, space*) or Principles of Design (*Emphasis, Symmetrical/Asymmetrical Balance, Rhythm/Movement (Pattern), Harmony (Unity), Contrast, Proportion*) to help tell their story effectively?
- What is the meaning of the work? What was the artist’s intention? What materials did the artist use to convey their intention? Do you think they are successful? Why or why not? What aspects of the artwork inspire you? If none, explain why.

Citing Sources ** this is CRITICAL for IB!!!!**

Make it a habit to cite everything you research and/or images you find!!!!

It is important to reference where you found information related to the work you put in your Art Journal, write down info for the books or website you used. **Easybib.com** has a nice citation generator that can make this work a bit easier. We use the MLA Format. Make sure you record the URLs of the sites where you get information so you can create the citation on Easybib- then either print this out and paste in your journal or copy it on to the page.

Citing Artworks

For EVERY artwork* included in your book needs a **credit line**:

Artist Name

Title of Work

Year

Medium

Size (if applicable)

Location of the original artwork

*for photos of your own artwork make sure you label with “my artwork”

(also add: URL address)

Example of a credit line:

Frida Kahlo, The Two Fridas, 1939, Oil on canvas, 68 x 68 in. (173 x 173 cm), Museo de Arte Moderno, Mexico City

Artists to Research: (*feel free to pick your own from outside of this list*)

European	American	Latino	Middle Eastern	African	Asian
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Rembrandt van Rijn	Kara Walker	Ana Mendieta	Lalla Essaydi	Yinka Shonibare	Yue Minjun
Lucien Freud	Robert Arneson	Guillermo Kuita	Shirin Neshat	Wangechi Mutu	Yoko Ono
JR (<i>French street artist</i>)	Kehinde Wiley	Audrya Flores	Abdulnasser Gharem	Njideka Akunyili Crosby	Ai Wei Wei
Egon Schiele	Swoon	Vik Muniz	Aydin Aghdashloo	Marlene Dumas	Yayoi Kusama
Vincent Van Gogh	Cindy Sherman	Frida Kahlo	Reza Derakshani	Nandipha Mntambo	Tamoko Sawada
Antony Gormley	Romare Bearden	Diego Rivera	Shahzia Sikander	William Kentridge	Takashi Murakami
Jenny Saville	Chuck Close	Aliza Nisenbaum	Hayv Kahraman	El Anatsui	Huang Yan
Louise Bourgeois	Carrie Mae Weems	David Alfaro Siqueiros			Do-ho Suh

Compare and Contrast =1 page

Compare and contrast **one artwork (self-portrait if possible) by each of the two artists [from two different cultures] you researched.**

- **Print out a picture of each artwork or sketch them in your journal.**
- **How do these works differ? How are these works the same?** (*See 1-3 below to help you*)

****Use *creative layouts* on this page for sharing your compare/contrast observations/analysis:**

- *A Venn diagram*
- *Lists with connecting lines*
- *A web/ visual map format*
- *Color coding similarities and differences*

1. Analyze **the visual qualities** of each artwork:

- What Elements of Art (line, shape, texture, color, value, space) are dominant in each of the artworks?
- What Principles of Design can be seen in the compositions? (Emphasis, Balance, Rhythm/Movement, Pattern, Unity, Contrast)
- How do the use of elements of art or composition effect how you interpret the artwork?

2. Interpret **the meaning** of the artworks:

- What ideas are the artists each expressing in these artworks?
- Compare the content, motifs, signs, symbols...how is meaning communicated?
- What materials did the artists chose to use? How does this affect the meaning of their work?

3. Consider the **context and background** of the artists:

- How are the artists shaped by their culture and time?
- How does their personal history and life experience influence their work? (*How do each of the artist represent themselves/their interests/their environment in their artwork?*)

- Compare the materials used and conceptual significance of their work, how are these related to cultural context?

Materials/ Process Exploration = 2 pages (one per studio artwork)

*These pages are for you to explore the development of **YOUR ideas** and techniques with materials for **YOUR studio pieces**.*

- In your materials exploration test out art materials, tools and techniques that are new to you, or familiar tools that you want to use in a new way; record your findings (like a scientist might in a field journal).
- *Note: Take photos of the process of exploring materials and different stages of your experimentation—especially if you are working digitally or sculpturally. Do the experiments directly in your art journal or if you prefer doing them outside of your book, you can glue them into your journal after they have dried.**
- Research the historical background of the materials/tools/techniques you try, some materials like charcoal have been used for thousands of years while others, like Photoshop are relatively new.
- In your “idea” exploration use personal reflection and brainstorming strategies to find connections in your own experience, interests, passions, fears, dreams to the cultures, artists and materials you are researching
- Sketch out possible compositions/ constructions for your artwork

Synthesis/ Next Steps= 1 page (This page is done after both studio pieces are completed)

- In this page reflect on your studio projects: What aspects were successful? Which aspects would like to revisit or rework in the future?
- Write and sketch about any ideas you would like to take further in future studio works or any topics these projects generated.

Summer Studio Assignment: *(Please let me know before the end of this school year if you need some materials for the summer)*

You are responsible for 2 studio artworks on the theme “*This is Me.*” Have fun with these projects!

These pieces can be in any medium: sculpture, painting/drawing, printmaking, mixed media or photography* These works will explore the idea of a non-traditional self-portrait that displays aspects of your personality, experience, interests, talents, aspirations, fears or role models. Both pieces should be developed through the workbook pages assigned above.

**if you use photography it must go beyond a simple snapshot- in a series, or very well put together formal portrait or a manipulated multi-layered Photoshop piece.*

Studio Work #1: Interpret the theme “*This is Me*” to create a self-portrait (non-traditional or traditional - this can be any size and any medium. Consider the artists you researched and the variety of ways one can interpret “self-portrait.” Be inspired by the artists but make it your own.

Studio Work #2: Build off of Studio Work #1 and take that idea in a new direction/approach or with new materials but keep the two pieces visually or conceptually linked- think of them as works to be displayed together. How can you build off of the first piece you made or take one aspect of that piece and create another work?

***Note: Take photos of the process of making your artworks-** it is a good habit to get into and you will use these process photos in the future. (Create a file on your computer for your media experiments as well as for your artworks at

different stages of process. You can glue some of the photos into your art journal too—just **no photos of completed artwork can go into your art journals.**)

Due Date: All of your summer work is due the first day of school.

Have fun and see you in August!

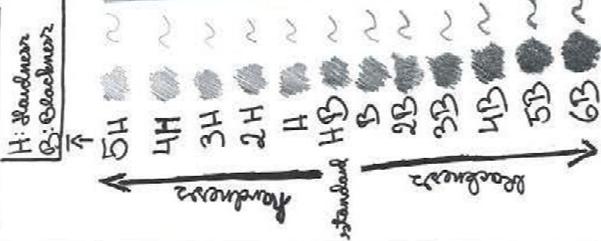
:) Ms. DCP PS. If you get stuck or have questions you can reach me over the summer at: mdacosta@seq.org

Exploration of graphite pencils as a medium

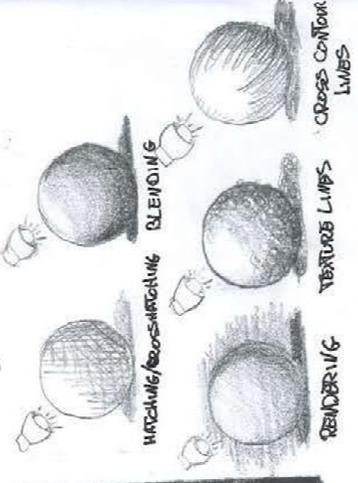
I decided to explore and investigate graphite pencils as a medium, as it is an important foundation for my creative process in basically any other medium, as well as having many possibilities used individually by itself for final pieces.

My personal motivation came from wanting to further develop my technical skill in life drawing, sketching, and a more effective use of the versatile medium. I feel that at this point in my art education I am thematically strong, not taking some time out to refine my technical skills is appropriate, - and a nice break!

Value Scale (HB)



Shading Techniques/Experimentation



Extended tripod: Controlled shading, sunny line, soft sketch, fluid.

Tripod grip: Control steadiness and detailed result. Sharp and restricted.

Extended overhand: Painting-like, fluid, curvy.

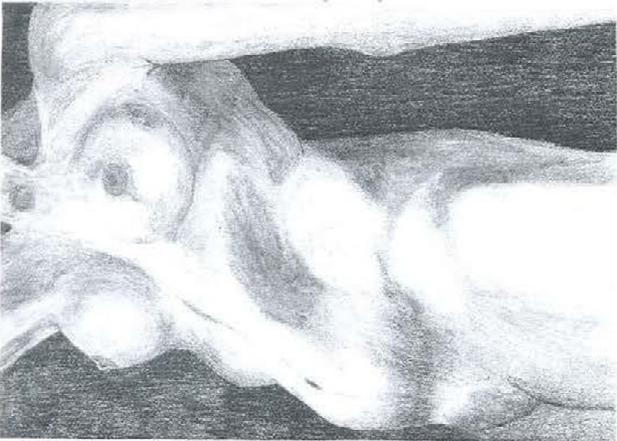
Overhand grip: Perfect for shading, keeps hand away from paper.

Tools

Graphite pencil set (5H-6B)



I also invented my own tool, as I often find myself struggling with my finger. This can leave an oily residue and the graphite doesn't spread off the finger very well. I therefore loaded a piece of paper around my finger and taped it around the index, forming the shape of a thumb. This tool worked very well for me, and created the effect that I wanted.



On a piece in graphite pencil 41.8 x 29.7 cm

For this piece I used the above tools, a mixture of blending and rendering and the tripod, extended tripod and overhand grip. I used a HB pencil for outlining, a 3B for the basic shading and 5B's and 6B's for the darkest areas. I worked from a reference picture I took, initially using a pencil to get the right proportions. I am very happy with the result, especially the blending lines of the white highlights, moving from the belly to the arm on the right-hand side of the piece. The shading also portrays the intention of the figure effectively, January 2015 especially around the stomach area.

Made Study 41.8 x 29.7 cm

This is a good example of a media exploration and documentation of artmaking in process.

ideas

In each drawing/painting the figure could be positioned in a different way.

A SERIES OF DRAWINGS? / PAINTINGS

ROOTS

HUMAN FIGURE

When I first saw the artworks of Alessandra Ragonieri featuring maps, lines and colours such as brick red and dark blue; human vessels come to my mind.

canvas? paper?

very stylised, sketched? the outlines are important

negative space is important for this artwork

needs to be "clean"

white background?

Alessandra Ragonieri also used ink a lot as a medium in her work and this inspired me to use ink to create very clear, sharp lines and to create these types of effects

the vessels could 'fade out' once they reach the top of the body.

I thought of using ink to experiment with drawing human vessels

areas with darker/lighter tone

TO CREATE HARMONY I'VE DECIDED TO START THE ROOTS WHERE THE VESSELS END; THIS WOULD MAKE THE LINES 'FLOW' MORE. ALSO, I WOULDN'T OVERLOAD THE HUMAN FIGURE WITH VESSELS BECAUSE OTHERWISE THERE WILL BE NO BALANCE

This effect in particular reminded me of blood.

EVERY PERSON'S 'ROOTS' ARE PERSONAL AND I TRIED TO TRANSLATE THIS CONCEPT INTO IMAGERY BY DRAWING ROOTS IN THE SOIL UNDER THE FIGURE'S FOOT: THIS IS TO SYMBOLISE HOW EVERYONE PUTS 'ROOTS' WHEREVER THEY ARE; THEY STAND.

THE CENTRAL IDEA OF THIS PROJECT IS BASED ON HOW VESSELS WITHIN OUR BODY COULD BE VISUALLY 'INTERPRETED' AS ROOTS. 'ROOTS' IS ACTUALLY THE STARTING POINT FOR THIS PROJECT AND I THOUGHT OF THEM ALSO SYMBOLICALLY

I also thought of creating the soil with crumpled tissue paper

This is a good example of a brainstorming/ processing your own ideas Page.

How to approach analyzing artwork:

Rings of analysis

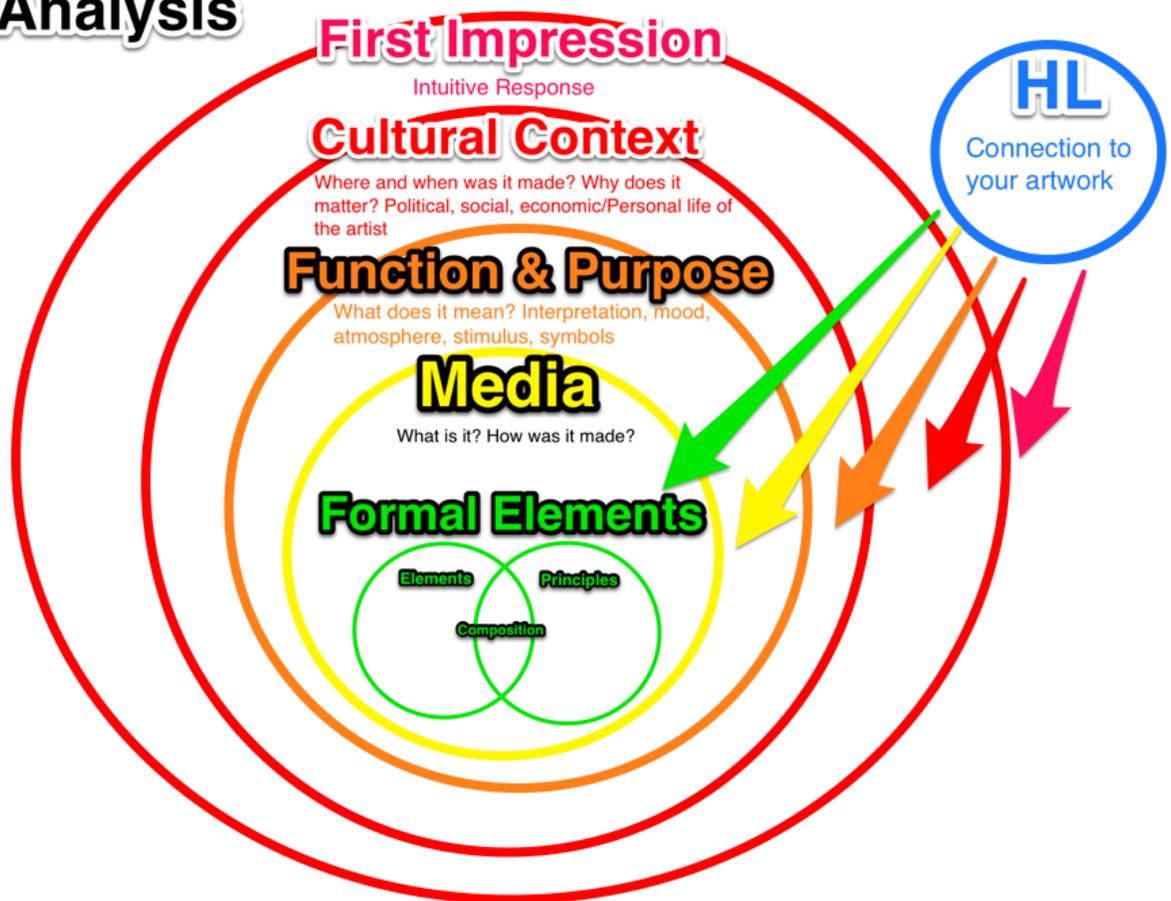
If you are looking for an outline that simplifies the various requirements of visual analysis, here it is!

This is a comprehensive model for visual analysis developed by some IB teachers. It takes the complex language of the assessment criteria and turns it into an easy to understand visual diagram.

Students can use this model in the Comparative Study, in their journals, in the EE.

Start from the outside of the circle and work your way in or start from the center with the formal elements, and work your way outwards, "first impression" being your personal interpretation of the artwork

Visual Analysis



Formal Analysis of *Working Mother*

Color:

The painting includes a strong color palette with mostly primary and tertiary colors. Green is the most prominent color while the pink and purple are the least prominent colors. There are analogous colors such as the blue and green.

Tone:

There is not a use of light and shadows. The painting is fictionally modelled. The tonal range of the individual colors is quite narrow as they share mostly similar tones.

Use of Media:

This is an oil painting on wood. There is texture in the painting as seen in the background which has a crinkled effect to it. The brush strokes are not visible which makes the painting smooth.

Mood/Emotion:

Gomez establishes a sense of serenity as the mother looks peaceful and calm. The organic forms in the piece adds to the calming effect of the piece. The colors are also mellow and not bright.

Composition:

There is a contrast between the crinkly texture of the background and the smooth texture of the woman and the field.

The leading lines lead to the female character in the center, making her the focal point. The emphasis of this piece is on the woman and it conveys how the woman is motherly yet she has a strong strong presence.

In the piece there are various organic forms and lines such as the circles and the curvature seen in the female figure's dress. The piece is still and peaceful as not a lot of movement is going on and not a lot of bright colors are used.



There is attention to detail with the flowers adding to the theme of mother nature

This is a good example of a student's approach to *Formal Analysis*

AI WEIWEI

Ai Weiwei is a political activist as well as an artist, and in 2011, he was detained for voicing criticism about the Chinese government, and was unable to leave China until July of 2015. According to Weiwei, "the purpose of art... is the fight for freedom." Weiwei's @Large exhibition on Alcatraz explores the situations of people around the world who are, like himself, victims of the restriction of freedom and the deprivation of human rights. Weiwei's personal experiences influenced his creation of *Refraction* and many of his other @Large pieces. Through *Refraction*, Weiwei explores the tension between freedom and captivity, a struggle that he has lived himself. The title *Refraction* can be interpreted as a literal reference to both the reflective panels that make up the piece and the refracted image one gets looking through the gun gallery windows, as well as a metaphorical reference to the obscure and complex relationship between power, freedom, and confinement. As a giant birds' wing that is held captive, unable to fly, *Refraction* serves as a poignant reminder of the battle that so many people today are still fighting against injustice and repression.

"In China, I am constantly under surveillance. Even my slightest, most innocuous move can – and often is – censored by Chinese authorities."

— Ai Weiwei

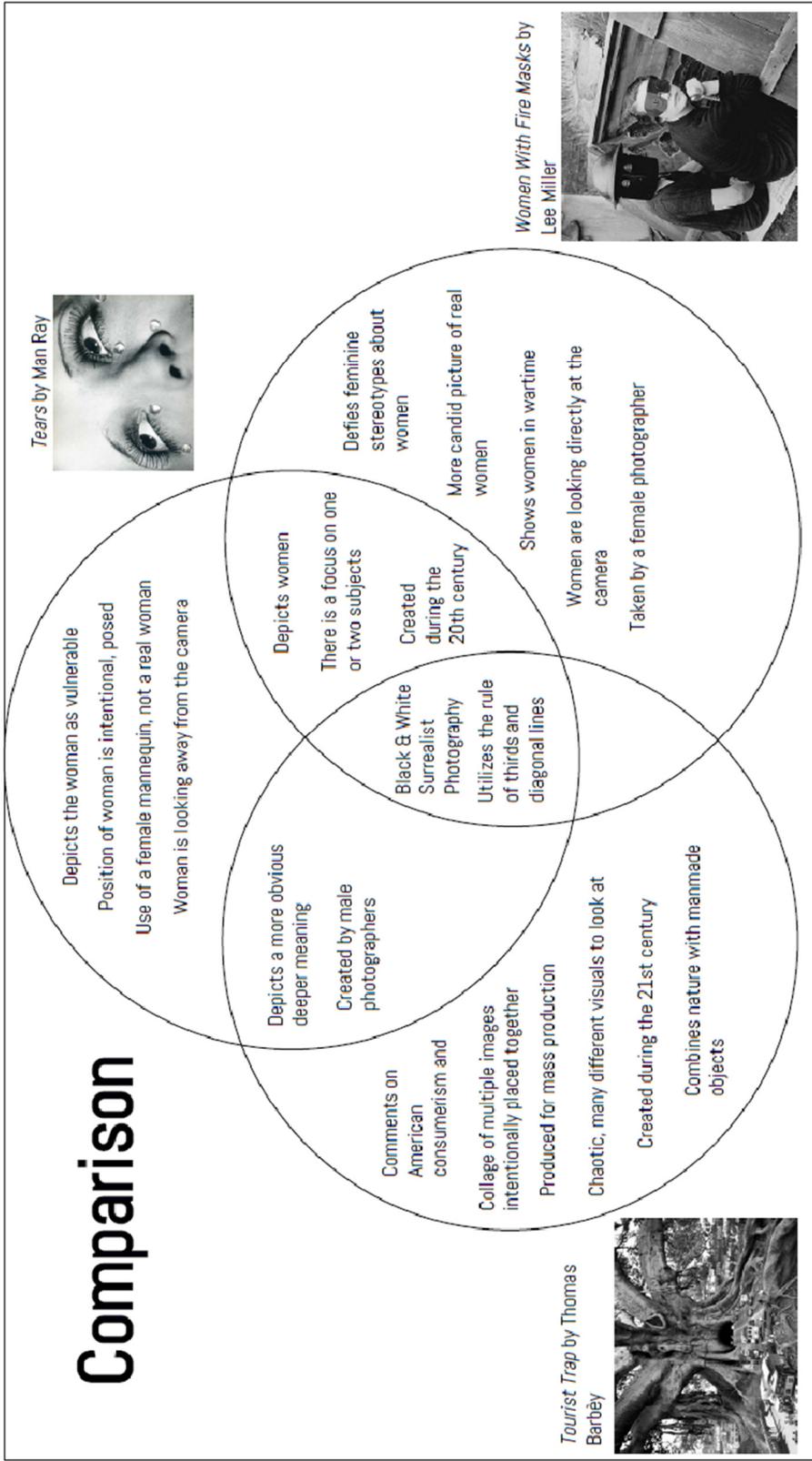


"The misconception of totalitarianism is that freedom can be imprisoned. This is not the case. When you constrain freedom, freedom will take flight and land on a windowsill."

— Ai Weiwei



Here is an example of a student's approach to "context and background" of an Artist.
(From her final CS slide show)



Here is good example of a student's creative visual [Venn] diagram to compare/contrast multiple artworks.

THE SELFIE and THE MIRROR-EFFECT + ARTIST REFERENCE

Mirrors have often ^{represented} a multitude of symbols in art history. In Greek mythology, it depicted wisdom. In society, it functioned on a level of vanity. In the Christian religion, it came to represent the eternal purity. The mirror was actually used to create one of the world's first selfies (a photograph of oneself). Jan van Eyck (Dutch 15th-century artist) painted himself in the "Arnolfini wedding", where his figure can be seen standing in a mirror in the background. The mirror is the origin of the self-portrait; however, I have decided not to include the mirroring of the glasses in my studio piece. I feel that I can get the idea of the selfie across by predominantly ~~using~~ ^{using} writing how much of the face is seen. I was inspired by young contemporary artist Kamar Thomas, who ^{explains} how flexible and unfixed our understanding of the selfie is. Kamar has seen to the ^{idea} ^{of} ^{the} ^{selfie} ^{and} ^{how} ^{it} ^{can} ^{be} ^{used} ^{to} ^{play} ^{on} ^{the} ^{idea} ^{of} ^{the} ^{selfie}.



Source: kamarthomas.com
Kamar approaches a conventional medium of art in an unconventional and modern way.



PROCESS

I felt that the proportions of the face had to be perfectly sketched on the canvas prior to painting; therefore, I used a grid to perfect the proportions. I think I laid the color plan down—I realized that I need to be more relaxed when painting or else the result won't be expressive. I began with the expressive gestural lines. The paint is too dark, and there is little to no resemblance to my skin tone. Although there are lighter tones of brown, they look out of place and almost afraid as they aren't following any actual muscles.



PROCESS

After having struggled with the proper tone of the skin, I took a step back and actually painted on top of my skin. This helped ensure a proper base which slowly got darker and darker, but I really like the power of the outcome. In regard to the lack of authenticity with facial features, I began feeling my face as I was painting to gauge how dominant that feature was. This helped me understand the actual, realistic proportions of my face.



PROCESS

I laid a light layer under the acrylic gouache mixture to create a stronger contrast. I realized that the contrast was lost once I covered the white under-layer. I fixed the outcome by adding more white gouache to the outside of the glasses, which added some light and depth to the glasses.

BACKGROUND PROCESS: I used a very dark paint stroke akin to blurring. I also created, during the process, techniques similar to blurring to soften the background.

POLITICAL IDENTITY

(New Studio Piece)

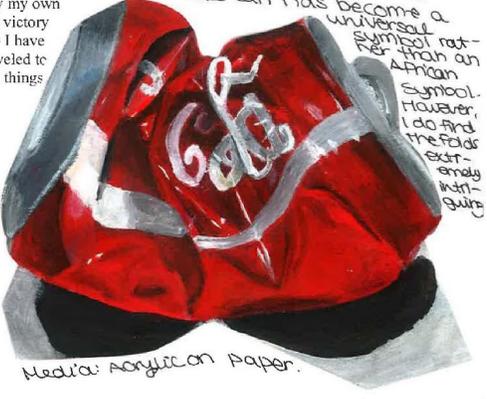
Politics is a major characterization of one's identity. Politics can often determine one's values and ideas. Political identity has been/become highly central and extremely controversial in the United States and throughout the world. Throughout the world a wave of "new social movements"—the Black Lives Matter movement, the LGBTQ Rights movement—have arisen and changed the political landscape, bringing light to issues of race, class, and gender.

I have always had a feeling that inequality, in all its forms, is wrong. We are born into this world as equals, vulnerable and exposed. And yet after birth—within a few microseconds, our lives diverge. My great grandmother was the first woman in her small Indian town of to read, write, and even drive a horse carriage unveiled. She inspired not only a sense of social responsibility but also guilt. I often felt crushed by my own lack of tribulations. I felt that without that kind of suffering, without that kind of social or personal victory against all odds, I was a fraud. A spoiled kid whose blood should be that of frontier heroes. And so I have always thrown myself into social justice, seeking to right every wrong and fix every struggle: I traveled to Africa twice, each time volunteering for non-profits. I worked in Tanzania and Uganda. In Uganda things changed. I learned how corrupt the government was.

I want to create a piece that comments on the corruption of such a rich cultural identity. However, I want this piece to be less obvious as the other 2 pieces. I want to be the idea to be affiliated with Africa, but I want the emotion to be stimulated by color and form rather than the theme. I want to put more of a focus on geometric shapes rather than organic form—the piece is intended to utilize symbolism. I quickly thought of the key attributes / common perceptions of Africa. My first thought was pollution (as seen developed to the right). However, I didn't realize that immediate affiliation to Africa from the ^{immediate} ^{affiliation} ^{to} ^{Africa} ^{from} ^{the} ^{can} ^{is} ^{one} ^{object} ^{that} ^{does} ⁱⁿ ^{fact} ^{garner} ^{an} ^{immediate} ^{reaction} ^{is} ^{African} ^{textile}.

OBSERVATIONAL PAINTING of a coke can

Essentially, I took a coke can on crushed it and began painting it. Although the result is striking through the pop-art nature of the colors, I felt that a coke can has become a universal symbol rather than an African symbol. However, I do find the folds extremely intriguing.



Media: Acrylic on Paper.

Here is good example of a student's synthesis of multiple elements of the rubrics coming together on one page.