

In preparation for your exploration of AP Art History, you will be required to do the following work before school starts in August:

- 1) **read** the book listed below.
- 2) **participate** in a small online introduction to art history that includes some readings and videos. This will help you with task #3!
- 3) **complete two essays** following the format described below. You may use the attached guidelines of Form, Function, Content and Context to help you organize your thoughts. These can be found at the end of this handout.

#1 - The book you must read is:

Strickland, Carol. *The Annotated Mona Lisa*. Kansas City. Andrews McMeel Pub. 2007

The summer textbook is available through your teacher or you may purchase it online through Amazon. Please stop in room 184 **before school is dismissed for the summer** to check out your copy.

#2 - The website you must visit this summer is Khan Academy/Smarthistory for AP Art History students.

<https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory/a/required-works-of-art-for-ap-art-history>



There are 9 subheadings that include articles and videos.

You must read all the articles and watch the videos before August.

#3 – 2 Essays. Upon completion of the book and reviewing the Khan Academy website, respond to the following two essay questions.

These essays are due the first day of school.

Note: All essays must:

- have well-developed paragraphs (**don't use bullets**)
- be typed: double-spaced – Times New Roman
- Proofread; ALWAYS edit your papers before printing.
- use a standard 12 pt. font (standard margins)
- FULLY IDENTIFY - include page number, title, date, material and artist (if available) for work you are referencing.

Essay 1. (1-2 pages) *How does the purpose of art develop over time?*

Be sure to explain why and how the purpose of the visual arts changes and adapts over time.

Be sure to explain why new purposes appear and some disappear.

This is your personal view.

Essay 2. (4-5 pages) Discuss the form, function, content (subject matter) and context of four (4) different artworks from the College Board list of required 250 images. The 250 images can be found on the Khan Academy website above – which you should have already studied. *I've added some "cheat sheets" to help you!* You may choose either two or three-dimensional artworks in any combination. Again, please correctly reference all work you will be discussing (title, artist, date, etc. if available).

Contact me with any questions at katherine_steinbring@ipsd.org

The following information on the next 3 pages will assist you as you write your summer essays. Look carefully at the essay requirements before you start writing! Please pace yourself this summer!

Form describes shape, materials, art elements and design principles used to create a work of art. Form is investigated by applying design elements and principles to analyze the work's fundamental visual components and their relationship to the work in its entirety. Form is...What the heck is this and what is it made of and what does it look like? This is the section that will use the Art Elements and Principles of Design on the next two pages.

Function includes the artist's intended use(s) for the work. Function is the PURPOSE of the work. Functions may be for utility, decoration, communication, and commemoration (funerary) and may be spiritual, social, political, religious and/or personally expressive. Why was the work created? For whom was the work created? Where was the work placed? How is the culture reflected in the work?

Content of a work of art consists of interacting, communicative elements of design, representation, and presentation within a work of art. Content includes subject matter: visible imagery that may be formal depictions (e.g., abstract or nonobjective works), representative depictions (e.g., portraiture and landscape), and/or symbolic depictions (e.g., allegory and iconography). Content may be narrative, symbolic, spiritual, historical, mythological, supernatural, and/or propagandistic (e.g., satirical and/or protest oriented). Content may be considered in terms of:

- Politics (Social Function)
- Power and Propaganda (Social Function)
- Narrative (tells a story)
- Inner experiences
- Intellectual ideas
- Sheer celebration of aesthetic form (art for art sake!)

Context includes original and subsequent historical and cultural background of a work of art. Context includes information about the time, place, and culture in which a work of art was created, as well as information about when, where, and how subsequent audiences interacted with the work. The artist's intended purpose for a work of art is contextual information, as is the chosen site for the work (which may be public or private), as well as subsequent locations of the work. Modes of display of a work of art can include associated paraphernalia (e.g., ceremonial objects and attire) and multisensory stimuli (e.g., scent and sound). Characteristics of the artist and audience — including aesthetic, intellectual, religious, political, social, and economic characteristics — are context. Patronage, ownership of a work of art, and other power relationships are also aspects of context. Contextual information includes audience response to a work of art. Contextual information may be provided through records, reports, religious chronicles, personal reflections, manifestos, academic publications, mass media, sociological data, cultural studies, geographic data, artifacts, narrative and/or performance (e.g., oral, written, poetry, music, dance, dramatic productions), documentation, archaeology, and research. How is the work related to other ideas or events? E.g. the artist's world, his/her culture, human characteristics/feelings, the natural world, history, ideas about beauty, other ideals...

Art is always "about" something; interpretations are persuasive; feelings can be guides to an interpretation; there can be different or contradicting interpretations of the same work; interpretation doesn't end with the artist's intentions; no interpretation is exhaustive; some interpretations are better than others (based on visual evidence from the work in question); and a good interpretation invites the viewer to continue looking on their own.

Context takes in the BIG picture:

- Cultural
- Religious
- Social or class
- Historical setting

What is the meaning of the work? **How** does it reflect the time period and what was important to society and the people of that time? **Why** was it created?

Elements of Art

The seven "art elements" are the sensory elements used to create all works of art. However, not all the art elements may exist in a single artwork. Which ones do you notice right away? Which ones are not as prominent? It is your job to look closely at art pieces - you will undoubtedly discover several art elements within each composition!

Line - extension of a point, elongated mark, connection between two points, the effect of the edge of an object. A line can define space or suggest mass and volume. It is a continuous or measurable mark. A line can also be implied.

Shape - an enclosed two-dimensional space defined by a line, a color, or a texture. An enclosed space is usually called a "shape" while an unenclosed space is simply "space", but the two are inseparable and have a powerful and complementary relationship. Space/shape relationships can create illusions of depth or of foreground and background. In this relationship shape is known as figure, enclosed space, or positive space while background space is called ground, background, or negative space.

There are two basic types of shapes:

Geometric shapes -circles, rectangles, squares, triangles and so on -have the clear edges one achieves when using tools to create such shapes. Geometric shapes are man-made.

Organic shapes -are natural shapes and have less well-defined edges (think: an flower or a cloud).

Texture - appeals to the sense of touch, sight and hearing and thus the function of texture in an overall design is key. Since all surfaces have a texture ranging from smooth to rough, texture is both an integral part of any design. Simply, texture is the surface treatment of a two or three-dimensional object. Texture can be real or implied (real texture would be the bark of a tree, implied texture would be a drawing of the bark of a tree).

Color - produced when light, striking an object is reflected back to the eye. There are three properties to color. They are hue, which simply means the name given to a color, intensity, which refers to the strength and vividness of the color, and value, the shade and tint in a color.

Form - an enclosed volume that is three-dimensional such as a cube, a sphere, a cylinder.

Space - refers to distances or areas around, between or within components of a piece. Space can be positive or negative, open or closed, shallow or deep and two-dimensional or three-dimensional. Sometimes space is not actually within a piece, but the illusion of it is.

Value - (light and dark) the degree of lightness or darkness within a piece. Shadows, darkness, contrasts and light are all values. A shadow is the absence of light caused by objects that absorb or partially absorb (intercept) light waves. The presence of shadows requires light.

Principles of Design

The Principles of Design are the methods or techniques artists use to organize the art elements in specific artworks. While the Art Elements are considered the "ingredients" in works of art the Design Principles are considered the rules artists must follow in order to create successful works of art from those "ingredients." There are seven basic Principles of Design:

Proportion -The relationship of distances, sizes, amounts, degrees, or parts in relation to each other.

1. Within one part e.g. length and width
2. Among parts e.g. area of one part to area of adjoining one
3. Part to whole
4. Whole to the environment

Balance -The arrangement of visual elements in order to create stability in an artwork. It is the feeling of evenly distributed weight, equilibrium, steadiness, repose, stability, rest. There are three kinds of balance:

1. Symmetrical Balance -the vertical organization of the parts of a composition so that one side duplicates or mirrors the other.
2. Asymmetrical Balance -when the visual units on either side of a vertical axis are actually different but are placed in the composition to create a "felt" sense of balance throughout the total work of art.
3. Radial balance -integrates the whole around a center of gravity; think of it as a concentration of weight near the center (similar to the radiating center of a bicycle wheel) Emphasis -the center of interest. It could be the largest, brightest, darkest, etc. point in the work of art. It is the area the eye sees first in an artwork.

Contrast -showing the differences or opposites between various elements such as color, shapes, lines, textures, etc.

Rhythm/Movement

visual "movement" of a work of art through lines, repeated shapes, color, etc. It is the path they eye takes when viewing a work of art.

Unity/Harmony - Agreement in feeling, consistency in mood, pleasing combination of all parts relating to each other

Variety - variety provides interest, vitality, and energy to a piece of art work. It refers to a way of combining the elements of art in involved ways to achieve intricate and complex relationships. Variety is often obtained through the use of diversity and change by artists who wish to increase the overall success of their work.