

# CRCs Advanced Art

## Art Process Journal (APJ) Information You **MUST KNOW.**

Please print and refer to this document often,  
it answers many of the common questions of purpose  
and function of this artistic learning “device”.

School Year 2019/2020

Name: \_\_\_\_\_

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### **Investigation Criteria for Full Markings**

- Analyses and compares perceptively art from different cultures and times, and considers it thoughtfully for its function and significance.
- Demonstrates the development of an appropriate range of effective skills, techniques and processes when making and analyzing images and artifacts.
- Demonstrates coherent, focused and individual investigative strategies into visual qualities, ideas and their contexts, an appropriate range of different approaches towards their study, and some fresh connections between them.
- Demonstrates considerable depth and breadth through the successful development and synthesis of ideas and thoroughly explained connections between the work and that of others.
- Demonstrates effective and accurate use of the specialist vocabulary of visual arts.
- Uses an appropriate range of sources and acknowledges them properly.
- Presents the work effectively and creatively and demonstrates effective critical observation, reflection and discrimination.
- Presents a close relationship between investigation and studio.

## 01: Quick Tips - The Basics

### **It is an Art Process Journal, not a Sketchbook!**

Any sketchbook used for Visual Arts, is an **Art Process Journal**. There is a reason for this change in name. Typically, a sketchbook is filled with random sketches, drawings, paintings, etc.; meanwhile, the Visual Arts APJ **also focuses on a writing aspect**. Your workbook pages, no matter how creative, will not be solid if the page does not also contain writing with explanations for your drawings, brainstorming, etc. Therefore, for **the amount of drawing/sketching you put into your workbook, you should have a solid amount of writing/explanation on the same page** to go with it. Many students have a misconception that they should fill up a page with drawings from their brainstorming, then write another page about it. This

is not the case. When a viewer looks at one of your APJ pages they want to be able to read about how your sketches relate to your plan of working, inspiration, ideas, artists you are looking into. Besides your brainstorming, experimentation, sketches and drawings, you should show that you have investigated the techniques you are using or artists you are imitating. Make sure that for every studio work you create, you have a solid amount of investigatory explanation in your Art Process Journal.

### **How does this relate to my time in this class?**

- The purpose of the APJ is to encourage personal investigation into visual arts, which must be closely related to the studio work undertaken.
- Your APJ should incorporate contextual, visual and critical investigation. All parts should function as a complete document supporting the student's independent, informed investigation and studio practice. APJ's provide an opportunity for reflection and discovery and they play a key role in allowing ideas to take shape and grow. They should contain visual and written material that address contextual, visual and critical aspects of the investigation. Your pages should also reflect your interests and include wide-ranging first-hand investigations into issues and ideas related to the visual arts. There should be a balance in the investigation between analytical and open-ended discussion, illustrating the student's creative thinking.
- It is important to refer to the definition of "investigate" as used in this guide. (Please see the "Glossary of Critiquing Art Words" section at the end of this guide.)

### **Quantity and Quality**

- Many students think that they can get by with minimal sketchbooks pages, as long as the quality is sufficient. This is also a misconception. You need to show investigations, experimentation and drawings that you looked into, even if you did not use those newly learned skills or factual information in your final studio works. For a certain studio work, you may turn in 3 pages from your APJ about it. Even if you have one extra page, two, five or fifteen, displaying extra knowledge that you did not turn in is vital. After all, you are turning in your main pages, not all of the pages related to one of your main studio works.
- You should be completing about 2 workbook pages a week. So let's do the math: if there are approximately 30 weeks in one school year (we are removing 8 weeks for trips and other sanctioned reasons to not be in class. This is a lot, but it is possible if you stay on track!

### **"Concept" Areas to Consider**

There are five common functions of art: **Personal**, **Social**, **Spiritual**, **Educational** and **Political**. Your studio works should strive to encompass more than one of these areas, but you are not required to do all of the areas.

## Five Areas:

1. **Personal function:** to express personal feelings. Perhaps the artist wanted to remind viewers of personal family tragedy, or perhaps he just wanted to tell them to appreciate what they had, and to live each day as if it were their last.
2. **Social function:** to reinforce and enhance the shared sense of identity of those in family, community, or civilization, for example, festive occasions, parades, dances, uniforms, important holidays or events.
3. **Spiritual function:** to express spiritual beliefs about the destiny of life controlled by the force of a higher power.
4. **Educational function:** symbols and signs to illustrate knowledge not given in words
5. **Political function:** to reinforce and enhance a sense of identity and ideological connection to specific political views, parties and/or people.

## 02: Recommended Outline for your APJ

### Six (6) Different Page Types and Explanation:

- **Introduction Page** - introduce the studio work you plan on investigation, brainstorming and creating. Explain why you are interested in that specific studio work creation. Give a few minor sketches of how you visualize the project.
- **Brainstorming Page** - brainstorm your ideas. The brainstorming page may turn into two pages depending on how simple or complex the studio work idea is. Write about technique ideas, media ideas, area(s) you wish to target, etc. Give about 2 or 3 different ideas you have in your mind about creating the studio work and how you envision the final piece. Another good idea is to draw out the materials you are thinking about using, instead of gluing in pictures of them. At the end of the brainstorming page write about which ideas you are looking into pursuing the most. Use colors, underlining, etc. to indicate minor ideas versus major ideas.
- **Experimentation Pages** - Experiment in your workbook with the medias and/or techniques you wish to incorporate into your studio piece. The experimentation page typically turns into two or three pages. Make the experimentation the main part of the page and leave a corner or strip of the page to explain yourself (do you like the media/technique, how did the experimentation go, define what you mean by bad or good experimentation, do you plan on using this technique for your studio work or have you decided on another, why or why not have you chosen this media/technique, etc.). Write your explanation in paragraph or bullet-point format. Do not write out the questions - **just your answers**.
- **Artist Page** - Introduce an artist that inspired you. Not all studio works will have the artists page because you may use one artist inspiration for more than one studio piece or you may not have

had a specific artist that inspired you for that specific studio work. Briefly write factual information about the artist (this writing should be in the minority). Sketch out some of his/her works or glue in pictures if it is too difficult to imitate their works. Explain how their art has inspired you and how you plan to use that inspiration in your studio work(s) (this writing should be in the majority). Hint: you do not have to imitate the artists technique to use them as an inspirational figure. You could have been inspired by the themes they target, sizes of art they create, their morals and/or beliefs, etc. Make sure to mention what aspect about the artist inspired you!

- **Process Page** - take pictures randomly throughout your creation of the studio work so you can glue them onto your process page. Reflect on the pictures (what are you doing in the photographs, are you having trouble, are you doing well, are you satisfied with your progress, etc.) Progressive photos can tell much about the creative process.
- **Reflection Page** - Once your studio piece is complete is it good to have a reflection page about your work. Glue in a picture of the final work and then reflect. Speak about the good things and the bad things, difficulties, your likes and dislikes, how you have enhanced your skill in a certain media or technique, if you are satisfied with your work and why or why not, what would you do differently if you had to do the studio piece again, etc.

## 03: The Language of Art You Must Strive Towards

People throughout the world speak many different languages. To learn a new language, you need to learn new words and a new set of rules for putting those words together. The language of visual arts has its own system. They are arranged according to basic principles. As you learn these basic elements and principles, you will learn the language of art. It will increase your ability to understand, appreciate, and enjoy art, and to express yourself clearly when discussing or producing artwork.

In you APJ, you should be demonstrating an increase in knowledge about the language of art. This is done through investigation pages and experimentation pages. Your investigations and experimentation do not always have to be related directly to the studio piece you are working with. They could simply be for further knowledge and possible ideas for future works.

### Properties in Art

- **Subject** - is the image viewers can easily identify in a work of art. The subject may be one person or many people; it may be an event, an object, a symbol, etc. In these types of works, the elements of art themselves become the subject matter
- **Composition** - the way the principles of art are used to organize the elements of art
- **Content** - the message the work communicates. The message may be an idea or a theme, such as family togetherness, or emotions like love, loneliness, happiness, pride, etc.

### Elements of Art:

- line
- color
- form
- space
- value
- shape
- texture

### Principles of Design:

- pattern
- balance
- proportion
- variety
- emphasis
- rhythm
- movement
- unity

You APJ should demonstrate, **over the course of the year**, a developing quality of understanding with the language of art, with respect to the elements of art, principles of design and the basic properties/features of an artwork. Do not expect to have amazing vocabulary and understanding right at the beginning of your time in this class. These are skills you will develop over time. So how do you go about demonstrating an increase in knowledge about the Language of Art?

### Tips for Developing your Knowledge about the Language of Art:

- **Investigation Pages** - when investigating an artist, look up new vocabulary (artistic words related to the form of art you are looking at). Create an APJ page about it and write about it. One possibility to add was a corner in the page called: "New Glossary Terms", where you can list new words learned and their brief definition. Feel free to create investigation pages throughout your workbook that are unrelated to your current studio piece you are working on.
- **Experimentation Pages** - when experimenting with a new technique or medium, make sure to check up the actual terminology for them. Like the investigation pages, write up the new vocabulary and their brief definitions. This will demonstrate that you recognized new vocabulary linked to a specific medium and technique and that you have taken note of it. Make sure to use that new vocabulary throughout the rest of your APJ, if you use that technique or medium. Your completed pages should show how you have learned new, important words, and strive to use them when explaining your own art making activities.

# 04: Questions for Analyzing Artwork, Explaining Your Art and Reflecting on Your Work

## **First Reaction - write down your first response to the artwork**

- Did you like it?
- How does it make you feel?
- Does it remind you of anything you have seen before?

## **Description - list what you can see in this artwork**

- Figures, colors, shapes, objects, background, etc.
- Imagine you are describing it to a blind person. Do this in as much detail as possible

## **Formal Analysis - write down your observations in more detail, looking at these specific aspects of the artwork:**

### **Colors:**

- Which type of palette has the artist used: is it bright or dull, strong or weak?
- Are the colors mostly complementary, primary, secondary or tertiary?
- Which colors are used most, and which are used least in this artwork?
- Are the colors used different ways in different parts of the artwork?
- Have the colors been applied flat (straight from the tube), or have different colors been mixed?

### **Tones:**

- Is there a use of light/shadow in this artwork?
- Where is the light coming from? where are the shadows?
- Are the forms in the artwork realistically modeled (does it look 3D)?
- Is there a wide range of tonal contrast (very light highlights and very dark shadows) or is the tonal range quite narrow (mostly similar tones)?

### **Use of Media:**

- What medium has been used?
- How has the artist used the medium (applied thick or thin? How can you tell?)

- Can you see brushstrokes, mark making or texture? Describe the shape and direction of the brushstrokes/marks. What size of brush. pencil was used?
- Was it painted, drawn, sculpted quickly, or slowly? What makes you think this?

### **Composition:**

- What type of shapes are used in this artwork? (rounded, geometric, curved, etc.)
- Is there a mixture of different types of shapes or are all of the shapes similar?
- Are some parts of the composition full of shapes and some empty or are the shapes spread evenly across the artwork?
- Are some shapes repeated or echoed in other parts of the artwork?
- Does the whole composition look full of energy and movement, or does it look still and peaceful?
- How did the artist create this movement or stillness?
- What is the center of interest in the composition?
- How does the artist draw your attention to it?

### **Mood/Emotion:**

- What do you think the artist wanted you to feel when you look at this artwork?
- What has he/she used to create a mood? (think about the colors, shapes, tones, etc.)
- How has he/she succeeded in creating this mood?

### **Interpretation - your personal thoughts about the work**

- What do you think the artist is trying to say in this artwork? What does it mean?
- What is the main theme or idea behind this piece?
- If you were inside this artwork, what would you be feeling / thinking?
- Does the artwork have a narrative (tell a story)? is it a religious artwork?
- Is it abstract? is it realistic? Why?
- How would you explain this artwork to someone else?

### **Evaluation - based on what you have observed, give your opinion of the artwork with supported visual, and historical reasons**

### **Questions for Reflecting on a Studio Work**

- How do you feel overall with the studio work?

- Define what you mean by "good" or "bad" studio work?
- What difficulties did you encounter?
- How did you overcome these difficulties?
- Does the studio work look like how you imagined it?
- What would you do differently if you could do it over again?
- What is your favorite part about your final studio piece?

## 05: Different Types of Workbook Pages to Create

**Artist Page** - a page in your sketchbook researching a specific artist of your interest. This page usually contains a creative title (decorated artist's name, decorated piece of works name, etc.), a brief bulleted biography, reasons you chose the artist, how you plan to use the knowledge you have learned from that artist in your future works, sketches or pictures of the artist's works, etc. Re-sketching the artwork highlighting details that give "insight" is preferred.

**Art Analysis Page** - this is not an "Artist Page". It focuses solely on one work from a specific artist and analyzes that work in-depth. This page is typically mostly writing with a brief sketch of the work being analyzed and a picture of the original work. See the "*Questions for Analyzing Artwork...*" for guidance with this task.

**Technique Experimentation Page** - this is a page filled with your experimentation with one specific technique. Commonly, this page turns into 2 or 3 pages. The reason for this is because sometimes you can experiment with the same technique using different mediums, so you may choose to experiment with 2-3 different mediums, each on its own page. Make sure to reflect on your experimentation on each page, not just the last one!

**Medium Experimentation Page** - this is a page filled with your experimentation with one specific medium. Commonly, this page turns into 2 or 3 pages. The reason for this is because sometimes you can experiment with the same medium using different techniques, so you may choose to experiment with 2 - 3 different techniques, each on its own page. Make sure to reflect on your experimentation on each page, not just the last one!

**Research Page (other than artists)** - this page is similar to the "artist page", but instead of investigation/researching one artist, you are researching one symbol, object, person, theme, etc. On this page you will, generally, draw the object, symbol, etc. being researched and write out new information you have learned about it. A good way to go about your writing on the "research page" would be to give various definitions of the object being researched - common dictionary definition, word origin and history, medical dictionary, science dictionary, famous quotes using that object, etc. Finally, form your own definition out of the researched definitions to demonstrate how you plan on using the object, symbol, etc. in your studio work(s).

**Practicing Page** - similar to the experimentation pages, yet is related to one studio work. If you plan on using a new medium you are unfamiliar with for a studio work, it is a good idea to have 1 - 3 experimental

pages of that medium or technique before you begin your actual studio work. If the experimentation is too large to be done in your workbook, then take pictures while experimenting (e.g. if you are experimenting with clay) and glue them on to one page in your workbook. Make sure to reflect on the experimentation!

## Some Ideas for Page Content:

### Art and Ethics

- What moral responsibilities does the artist have or not have? Are they different from any other knower?
- To what extent does the artist have a moral obligation to avoid or confront issues that might shock or be contrary to most people?
- Do you think controversy is important for an artwork to have a strong impact? Why do artists often rely on the shock factor?
- Is art a Lie or Truth? Explain.
- What do we expect from art? Truth? Seduction? Provocation?

### Beauty / Art and Meaning

- What is Art?
- Does art have to have meaning?
- Conversely, if something is meaningless, can it be art?
- Who decides what is art? Are there limits to what we can call art?
- Is there a distinction between high art and low art? Between Art and Craft? What might this be?
- Is there a common ground for what constitutes art?
- When does performance become art?
- Is there a line between the different art forms?
- Is life art?
- Life imitates art far more than art imitates life. Explain.

### Art and Originality

- When is art NOT original?
- Is it important for artworks to be original? Why?
- Can ideas be owned?
- Does a signature make a work of art?
- Is the idea or the thing the original?

- Does a work of art become less valuable when it is infinitely reproducible?

## 06: Do's and Don'ts for Your APJ Pages

### **DON'T Ever:**

- If you mess up a page in your sketchbook do not tear it out, instead write about it, on the same page, about what you did wrong and why it failed and what you learned
- Do not feel like your art needs to be based off of some deep, philosophical topic, or some huge event in society (ex. global warming, racism, slavery, women's rights, etc). It is way overused and sometimes you run out of ideas, but if you have lots of ideas for something like that, go for it. A simple topic where you can look into the history, society and connect it personally will always create art. For example take "coffee" as a theme then use over and over again, and it will allow someone to look into how it developed, social problems, addictions, etc. Coffee can even be used as a form of "paint" to develop artwork. Try to think "big picture" and incorporate your idea 30 different ways if possible before you move on to your next idea.
- Don't use glitter. It's not considered professional. If you want something to look shiny, find some specific paint or try to make the effect on your own. This is only a suggestion - personally I think this is a time and place for glitter, but you are trying to take your art making activities to the "next level" for the next two years!

### **Please DO:**

1. Always leave 1-2 pages at the beginning of your sketchbook blank in order to make a table of contents. Some students leave it at the end, don't do that. The IB interviewer should be able to open your sketchbooks first page and find what he/she wants
2. Make sure to number your pages once you are done with your sketchbook
3. Put dates. They are getting stricter in IB about having dates on each page. They'll be looking for it.
4. Reference everything. Anything you get from books, online, etc. need to be references. Just write the name of the book, or the internet site underneath the picture or info you are quoting or summarizing. This information can be put in a small box at the bottom of the page.

# Glossary of Critiquing Art Words

## Six Words to Critique Line

*In art a line can be described in several things. The words used to describe line in the form of art are everyday type of words, nothing fancy.*

- Flowing
- Delicate
- Simple
- Bold
- Thick
- Thin

## Four Words to Critique Tone

*When it comes to tone in art there are four words that can help you when critiquing. None of the words are fancy; however they may not all be use in your everyday conversations with friends.*

- Subtle
- Contrasting
- Muted
- Dramatic

## Five Words to Critique Texture

*Texture is a very common element with and often used when referring to clothing, furniture and hair. Also, if you have ever painted a wall in your home you are most likely familiar with the following words.*

- Rough
- Fine
- Smooth
- Coarse
- Uneven

## Five Words to Critique Shape

*Art comes in various shapes whether it is a painting or a sculpture. Therefore, there are specific words to describe each piece of art.*

- Organic
- Curvaceous
- Geometric

- Angular
- Elongated

### **Three Words to Critique Movement**

*Movement is seen in every piece of art. Movement helps to create or define a piece of art.*

- Swirling
- Flowing
- Dramatic

### **Five Words to Critique Scale**

*Scale is basically the size of the art. The words used to critique scale are common words that are already in our vocabulary.*

- Large
- Small
- Intimate
- Miniature
- Monumental

### **Three Words to Critique Contrast**

Two out of the three words for contrast have already been used to critique other elements of art. Therefore, it should not be hard to remember these words on a list of descriptive words to critique art. The only other word you need to remember here is the word strong and that is a pretty common word.

- Dramatic
- Subtle
- Strong

### **Six Words to Critique Color**

*In art color is very important. This is what helps each piece of art stand out. The color, no matter what type of artwork helps define the piece and the artist. A lot of artwork can be determined on who did the work just by looking at the colors, because certain artists use specific colors in every piece of their work.*

- Bold
- Vibrant
- Subtle
- Pale
- Earthy
- Naturalistic

