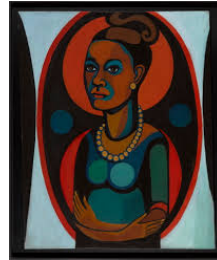
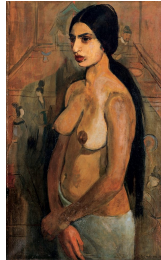
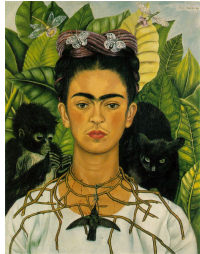
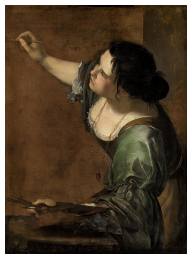


Resolved Artworks- Summer Planning



“Let’s take stock of what you’ve finished so far so that you can make intentional connections to your past work before you run off with a new idea!”

1. Replace the images w/ a photo of each of your 5 resolved works from junior year.



Twyla Tharp, a well-known choreographer writes, “The ultimate point of a piece for me is that it drives the next one. Does it open new doors? That’s the success of a piece.”

2. When embarking on a new artwork, a variety of questions are presented. **Reviewing your 5 resolved works from junior year, answer the questions below in either coherent bullet points or complete sentences.**

1. How can I improve my technical skills in my next artwork?
2. What materials should I try to stretch and grow?
3. What risks might I take to go beyond my comfort zone?
4. What messages do I want to focus on conceptually?

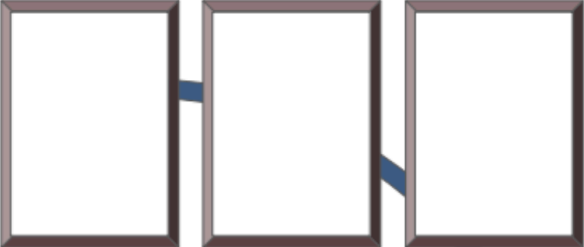
Is It COHERENT?!?!?!?

“Coherence is not necessarily achieved through visual conformity, or artworks that are merely visually similar and/or repetitive. There can be diversity within coherence. There must be synergy in a coherent body of work, with clear and meaningful relationships linking the artworks. Coherence does not require focus on a single subject matter or only on one thematic content. Artistic intentions and an overall meaning can be communicated coherently not just through imagery but also in many other ways—including stylistically, technically and conceptually.”

3. Now, begin working in your sketchbook. Following the **diagram below**, select 3 out of the 5 works of resolved works you pictures on the previous page and walk through Steps 1-4, **FOUR TIMES**. This will provide for you some plans for the **FOUR RESOLVED WORKS** you will need to create senior year.

Bridging Strategy #2: Taking Risks & Filling the Gaps

Step 1: After making 3+ artworks, reflect: which are the most deeply connected? Quickly sketch 3 closely pieces above or in your sketchbook. Using the categories below, list notable qualities that these pieces share.



Self-Reflect and ask yourself the following questions in your sketchbook:

Step 2: What gaps do I see between these particular works? How could some of these gaps be filled in a new artwork?

Step 3: What similarities do I see? In what ways could I take risks to extend myself through these commonalities?

Step 4: Sketch out an initial idea for a new piece that **a)** fills the gaps in your exhibition to create more coherence and/or **b)** expands upon similarities in your exhibition to develop ideas or skills in more depth.

Qualities	Similarities	Differences/"Gaps"
Materials & Techniques:		
Size:		
Visual Subject Matter:		
Stylistic Choices:		
Key Concepts:		

InThinking - Visual Arts

*** Your responses to the prompts & questions on this document, ALONG WITH the FOUR plans for 4-resolved works are due the first week of senior year in Studio Art IV.**

Watch THIS video that demonstrates the LINE OF INQUIRY visually for your inspiration!

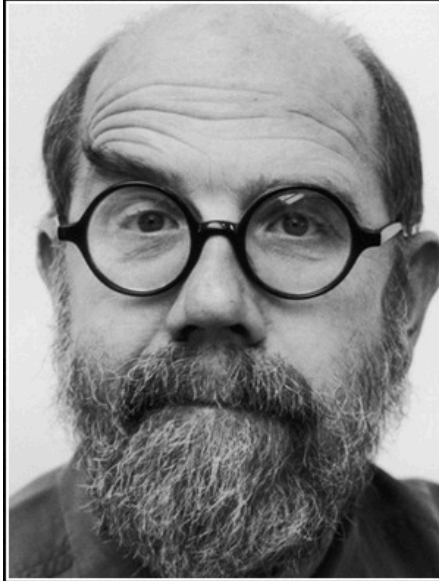
Just an FYI.....

Assessment Criteria (at a glance) for SL & Honors

Criterion:	Submitted Evidence:
A: Coherence of body of artwork	A coherent body of five resolved artworks
B: Conceptual realization	Synthesis of concept & form to communicate artistic intentions
C: Technical resolution	Resolution in the application of media & use of formal qualities to communicate artistic intentions

Assessment Criteria (at a glance) for HL

Criterion:	Submitted Evidence:
A: Coherence of body of selected artworks	A coherent body of five resolved artworks The selection process of five resolved artworks from the student's wider production
B: Conceptual realization	Synthesis of concept & form to communicate artistic intentions
C: Technical resolution	Resolution in the application of media & use of formal qualities to communicate artistic intentions
D. Understanding of artistic context	Critical analysis to situate each of the selected five resolved artworks



Inspiration is for amateurs. The rest of us just show up and get to work. If you wait around for the clouds to part and a bolt of lightning to strike you in the brain, you are not going to make an awful lot of work. All the best ideas come out of the process; they come out of the work itself.

— *Chuck Close* —

AZ QUOTES