

## 2020 AP<sup>®</sup> Art and Design

### 3-D Art and Design Sustained Investigation, *Score 3/3/3/3*

#### Written Evidence

Sustained Investigation

**Identify the question(s) or inquiry that guided your sustained investigation.**

**Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your question(s) or inquiry.**

#### Response:

Dedicated to understanding my relationship to nature, I explore nature's response to the human hand. Through trials of control and chaos, my sculptures work with the flexibility and availability of material, developing a study aimed at the drama of the living world.

#1-#6 illustrate implied form through abstract compositions. #1-#2, I foraged for brush and let palm fronds guide the piece so the material dictates the form. The organic shapes draw movement reminiscent of growth and circularity. #3-#4, the negative found space of the tree inform[ed] the final composition. #5-#6 juxtapose geometric shapes with organic material to show a tension between manmade and natural. #7-#8 continue exploring geometric contrast and portray the transition between wild and groomed landscape. #9-#10 capture[d] literal human presence, concentrating on how we invite ourselves to participate in nature. Living in coastal Florida, all my sculptures were confined to local flora. I found that the difference in natural and human rhythm are closer than they initially seemed. I assumed my work would prove the two oppose[d], but I now understand how elements produced by hand and nature behave similarly.

## Scoring Criteria

### Row A: **Inquiry** – Score: **3**

Written evidence **identifies** an inquiry that **guides** the sustained investigation.  
**AND**

Visual evidence **demonstrates** the sustained investigation.

## Rationale for Score

The written evidence identifies an inquiry, "nature's response to the human hand [t]hrough trials of control and chaos," that guides the sustained investigation as demonstrated in the visual evidence. The student process work includes handwritten notes that describe the initial interaction. "After the first pieces dried, I realized that flat, supportive shapes are notably difficult to attain. Instead, letting it warp could be fun." In the written evidence, the student states, "#1-#2, I foraged for brush and let palm fronds guide the piece, so the material dictates the form. #3-#4, the negative found space of the tree inform[ed] the final composition. #5-#6 juxtapose geometric shapes with organic material to show a tension between man-made and natural. #7 and #8 continue exploring geometric contrast and portray the transition between wild and groomed landscape. #9-#10 capture[d] literal human presence, concentrating on how we invite ourselves to participate in nature."

The visual evidence demonstrates how the student used readily available materials to create evidence of the human hand. "My sculptures were confined to local flora," (i.e., mulch, palm fronds, dried moss, stones, dried flowers, and leaves) that interact with manufactured materials such as wood, plexiglass, hot glue, wire, and a stool. As they dry, the natural materials twist, sag, and grow, thus changing "the human hand" structures and leading to the final sculpture.

The study sketches are an integral part of this sustained investigation and further the viewer's understanding of how the inquiry guided the student. The visual evidence of written notes and drawings describes the interplay between the human hand and natural materials (images 1, 7, and 9). Both the finished works and sketches demonstrate evidence of discovery and guidance. The visual evidence shows how "the hand" manipulates nature (images 2, 3, 4, 5, and 6) followed by how nature comes to counteract the human effort and manufactured objects (images 1, 2, 3, 4, 5, 6, 8, and 10). "I assumed my work would prove the two oppose[d], but I now understand how elements produced by hand and nature behave similarly."

### Row B: **Practice, Experimentation, and Revision** – Score: **3**

Visual evidence of practice, experimentation, **AND** revision **demonstrates development** of the sustained investigation.  
**AND**

Written evidence **describes how** the sustained investigation shows evidence of practice, experimentation, **OR** revision.

Visual evidence of practice, experimentation, and revision demonstrates the development of the sustained investigation and is described in writing as contained in the sketchbook and statement (images 1, 7, and 9). In the study sketch (image 1), the student expresses a willingness and desire to practice, experiment, and revise by stating, "after the first pieces dried, I realized that flat, supportive shapes are notably difficult to attain. Instead, letting it warp could be fun." This thinking process is furthered in the statement for images 1 and 2, "I foraged for brush and let palm fronds guide the piece, so the material dictates the form." The concept of allowing nature to alter what human hands make is developed further in the geometric cubes artwork. The student "juxtapose[d] geometric shapes with organic material to show a tension between manmade and natural" (images 5 and 6). The student notes that experimenting with the natural material of mulch seems to distort the regular shape of the geometric cubes. That idea is revised again in images 7 and 8. The student "continue[d] exploring geometric contrast and portray the transition between wild and groomed landscape." The structures of wooden boxes "lose" their shape as the moss, stones, dried flowers, palm fronds and leaves "distort" the right angles and flat planes of the boxes. Practice, experimentation, and revision continue in images 9 and 10. The work "capture[d] literal human presence, concentrating on how we invite ourselves to participate in nature."

**Row C: Materials, Processes, and Ideas – Score: 3**

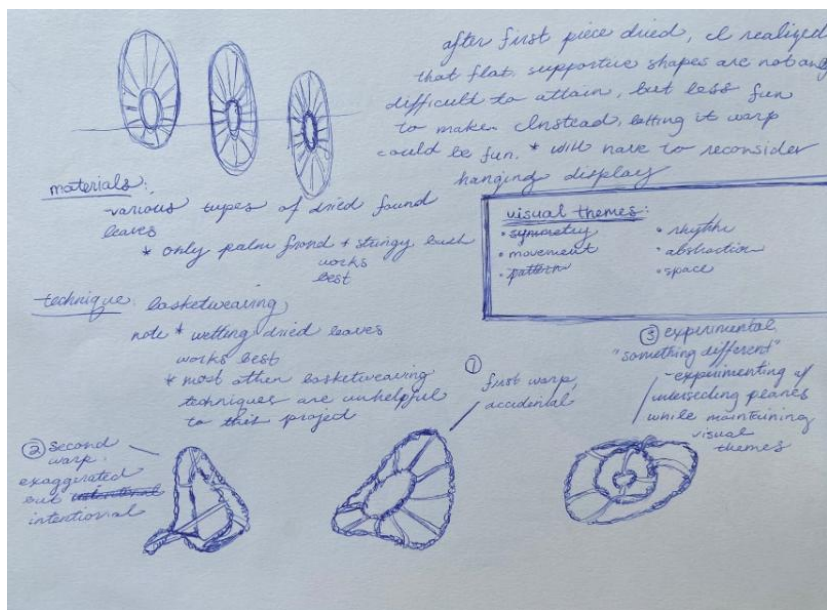
**Visual relationships** among materials, processes, **AND** ideas are **clearly evident** and **demonstrate synthesis**.

The visual relationships among materials, processes, and ideas are evident and demonstrate synthesis. It is the merging of material and concept that forms the basis of the sustained investigation: "nature's response to the human hand [t]hrough trials of control and chaos." The student sketchbook records ideation through writing and drawing (image 1), upon attempting to make three flat oval shapes using a basket weaving technique with palm fronds, "I realized that flat, supportive shapes are notably difficult to attain. Instead, letting it warp could be fun." This interaction between natural materials such as mulch, palm fronds, dried moss, stones, dried flowers, and leaves, and manufactured materials such as wood, plexiglass, hot glue, wire, and a stool are the basis of the sustained investigation and continue throughout the portfolio. The final images (images 9 and 10) build on the earlier discoveries to create a work that "capture[d] literal human presence, concentrating on how we invite ourselves to participate in nature." In it, the natural components respond to the student's design while contributing to it through natural processes such as changing color or wilting. This evidence demonstrates a synthesis between materials, processes, and ideas.

**Row D: 2-D/3-D/Drawing Art and Design Skills – Score: 3**

Visual evidence of **good and advanced** 2-D/3-D/Drawing skills.

The visual evidence shows a good to advanced understanding of 3-D skills. All the works demonstrate the sophisticated use of rhythm, repetition, proportion, and balance within a three-dimensional space (height, width, and depth). In particular, a highly developed understanding of emphasis, contrast, figure/ground relationship, and juxtaposition is evident in images 7, 8, 9, and 10.



## Image 1

Sustained Investigation

Height: 9 inches

Width: 12 inches

Depth: N/A

Material(s): pen, paper

Process(es): Sketches and notes about line and movement elements and basketweaving technique with palm fronds



## Image 2

Sustained Investigation

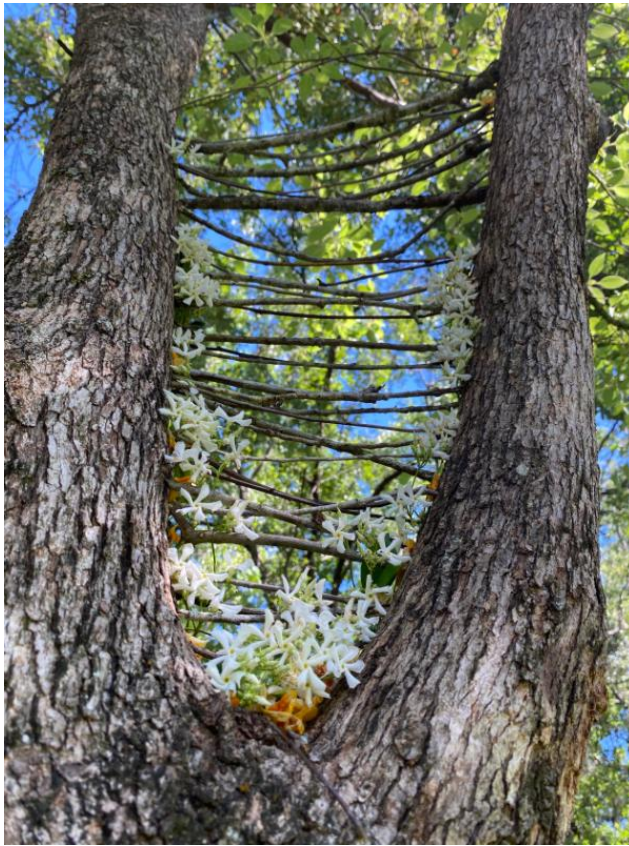
Height: 9 inches

Width: 49 inches

Depth: 12 inches

Material(s): Dead and dried found/foraged palm fronds.

Process(es): found fronds, woven into frames using basket weaving techniques to create abstract compositions.



### Image 3

Sustained Investigation

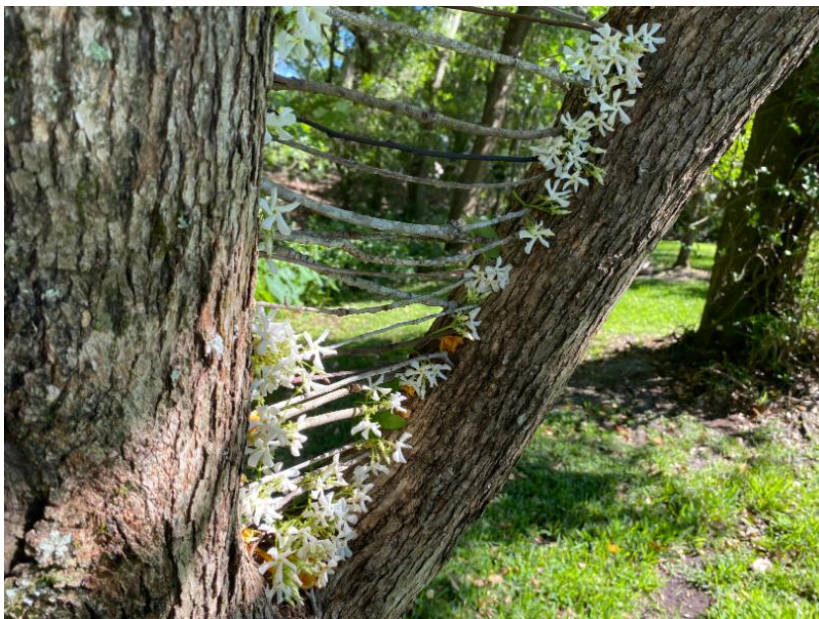
**Height:** 25 inches

**Width:** 16 inches

**Depth:** 9 inches

**Material(s):** twigs, flowers, sap

**Process(es):** Each twig and flower was found, not plucked/cut. Balanced using tension and sap added as adhesive.



### Image 4

Sustained Investigation

**Height:** 25 inches

**Width:** 16 inches

**Depth:** 9 inches

**Material(s):** twigs, flowers, sap

**Process(es):** Detail of 5, demonstrating the controlled aspect of human presence.





## Image 5

Sustained Investigation

**Height:** 10 inches

**Width:** 14 inches

**Depth:** 10 inches

**Material(s):** Mulch, hot glue

**Process(es):** Each piece was selected and trimmed, then glued into cubes and squares, stacked and balanced.



## Image 6

Sustained Investigation

**Height:** 10 inches

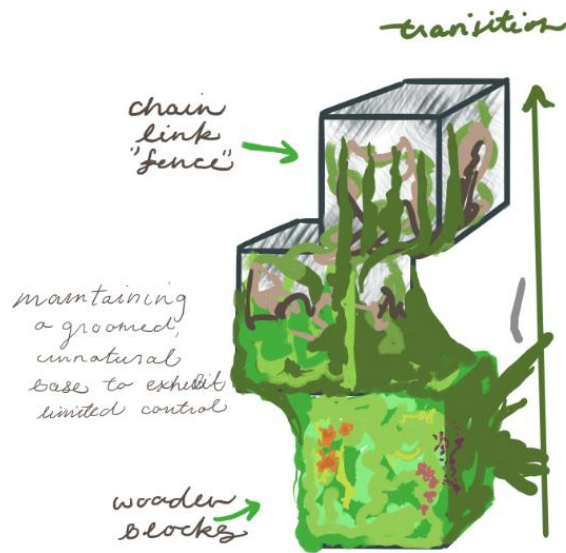
**Width:** 14 inches

**Depth:** 10 inches

**Material(s):** Mulch, hot glue

**Process(es):** I foraged for each piece and constructed to juxtapose natural material and geometric design.

## Working Big



## Image 7

Sustained Investigation

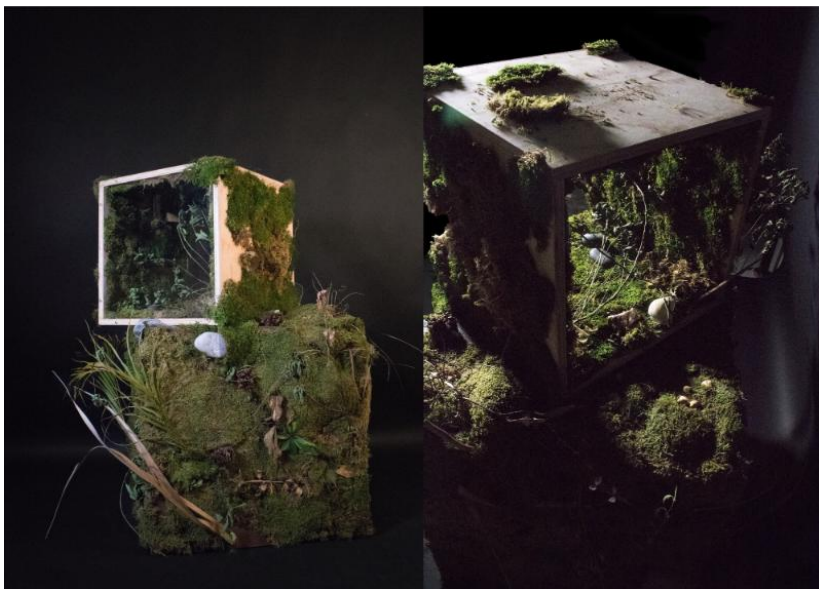
Height: 31 inches

Width: 23 inches

Depth: N/A

**Material(s):** iPad, Apple Pencil, Sketchbook app

**Process(es):** Sketches planning large-scale mixed media design, experimenting with material and scale.



## Image 8

Sustained Investigation

Height: 55 inches

Width: 34 inches

Depth: 32 inches

**Material(s):** Wood, plexiglass, palm fronds, dried moss, stones, staples, dried flowers and leaves

**Process(es):** Each box assembled to demonstrate structure and transparency. Organic material built out from base.



## Image 9

Sustained Investigation

**Height:** 31 inches

**Width:** 23 inches

**Depth:** N/A

**Material(s):** iPad, Apple Pencil, Sketchbook app

**Process(es):** Sketch planning process of large piece, creating an armature with plant life weaved throughout.



## Image 10

Sustained Investigation

**Height:** 63 inches

**Width:** 56 inches

**Depth:** 50 inches

**Material(s):** This piece builds off a small stool, with a wooden/wire base and artificial and natural shrubbery

**Process(es):** I hand-collected every natural piece as I weaved and glued them into the frame, focusing on movement