

2020 AP[®] Art and Design

2-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:

For each piece, I strived to present how birds could illustrate mankind's relationship to freedom. Within this question, I expanded my thinking to show how freedom is restrained or withheld. I was pushed to create works that convey how institutions, social pressures, and our own minds constrain freedoms. My work shows an outside and first-person point of view of restrained freedoms. To achieve a perspective in which the viewer sees themselves as the bird, I practiced effective angles. As seen in figure 1, I took time to study the anatomy of a burrowing owl. Sketching different elements of the bird was crucial to making the final product have an accurate perspective. Early in my sustained investigation, I created work depicting a pinned bird. However, I noticed that creating a dimensional piece would immerse the viewer. I revised it, made it 3-D, and applied various objects to better show a bird being literally and metaphorically pinned. The revision led me to experiment with different mediums as seen in figure 6. As a result, I incorporated synthesis into several pieces. In figure 10, I used sticks and feathers to enforce a helpless feeling of being stuck under a more powerful bird.

Scoring Criteria

Rationale for Score

Row A: Inquiry – Score: 3

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

Visual evidence **demonstrates** the sustained investigation.

The written evidence identifies the inquiry, “how birds could illustrate mankind’s relationship to freedom,” and shows how that inquiry guides the sustained investigation in a series of works that explore birds experiencing varying degrees of freedom. Image 2 shows the restraining circumstances of pets, moving from the context of pet store to an image of a birdcage, to the shadow of a person within a confining cage. Inventively, the use of the triptych illustrates physical confinement, and gives the viewer context of the commercial food provided. The lack of access to foraging or hunting in a natural environment suggests the artificial nature of much of humanity’s living conditions. Images 3, 6, and 7 also explore other manners of withholding freedom. On the other hand, images 1 and 5, show the opposite. Image 1 presents the earth and sky open with possibilities, whereas image 5 expresses the exhilaration of flight while belonging to an undulating flock of birds. Poignantly, more powerful birds enjoy freedom at the expense of others, as illustrated in image 10. The written evidence identifies the depiction of contrasting freedoms that guides the sustained investigation as a whole.

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.

There is clear visual evidence of practice, experimentation, and revision that demonstrates the development of the sustained investigation. Visible evidence of practice is apparent in images 1, 4, and 6. In image 1, the student has included preliminary observational sketches of the bird they are drawing as well as thumbnails for layout and composition alongside the finished work; these sketches serve as a means of documenting practice.

Visual evidence of experimentation is clearly shown in image 9. The student includes pictures of their working process: exploring the combination of natural materials (feathers and branches), traditional drawing materials (such as paint), and digital drawing. This exploration is shown in juxtaposition to the finished work. The student’s revision processes are demonstrated in image 7, which includes the initial digital drawing, which appears flat, and the revised final drawing. The student comments that “creating a dimensional piece would immerse the viewer. I revised it, made it 3D, and applied various objects to show a bird being literally and metaphorically pinned.” The revised final drawing is thus more three-dimensional in appearance with the addition of layering, shadows, as well as actual pins, string, and a tag.

In this portfolio, the written evidence describes how the sustained investigation shows evidence of practice experimentation or revision through statements such as, “I practiced effective angles, I took time to study the anatomy of a burrowing owl, and the revision led me to experiment with different mediums.” Accompanying each image, the student writes statements such as, “I sketched the design using my exploration, toned the paper blue, and proceeded to build up colors, and...and revised it to make a more dimensional piece.” This provides relevant information that was not required but helpful to view and interpret the body of work.

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

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

Visual relationships among materials, processes, and ideas are evident. Synthesis is visible through the combination of two-dimensional media (photography and digital drawing) with chicken wire, feathers, and grapevine branches in images 6 and 10.

It is essential to distinguish between documenting progress vs. process. Often students interpret documentation as reporting their "progress," how their work evolved from its beginning, through the middle stages, and to the final result. While documentation of "process" might additionally express progress, in this portfolio, the student artist reveals how visual decisions were developed and revised. For example, image 4 includes a sketchbook page. The written inquiry at the top of the page ("How would a bird illustrate our relationship with freedom?") guides the visual portrayal of words. Many articulations of the hand are explored, and a reflection at the bottom of the page gives insight into the decision-making process. Likewise, images 1, 4, 6, 7, 8, and 9 all show similar information, including an investigation of color palettes, anatomy studies, various articulations of figures or compositions, the possible use of multiple materials, and a brief preliminary sketch of the work once a choice was made. Rather than only showing how the work evolved, this portfolio reveals how the "idea" of the work progressed during its initial development. As a whole, these images uncover the process through which the student successfully integrates materials, processes, and ideas.

Because of this synthesis, the viewer may discover both sadness and joy, empathizing with the creatures, and understanding the metaphorical relationship between birds and people. This discovery ties back into the original inquiry, "I strived to present how birds could illustrate mankind's relationship to freedom." The viewer's sympathies for one topic (the freedom of birds), is used by the artist to bring attention to another (how that relates to people), successfully integrating the two 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.

This portfolio demonstrates evidence of highly developed 2-D skills. The student skillfully uses the elements and principles of design in all of the works provided. In images 1 and 4 we can see the strong relationship between both the analog and digital drawing skills combined with the application of the 2-D elements and principles of color, proportion, scale, figure/ground relationship, and unity. Image 3 shows confident use of compositional layout using balance and scale.

The student is equally skilled using a range of materials at an advanced level. Image 2 shows the use of gouache, watercolor, and acrylic paint. Image 5 shows digital painting combined with acrylic paints. Image 6 shows the use of handwoven chicken wire combined with photography and digital imaging, all maintaining an advanced skill level.

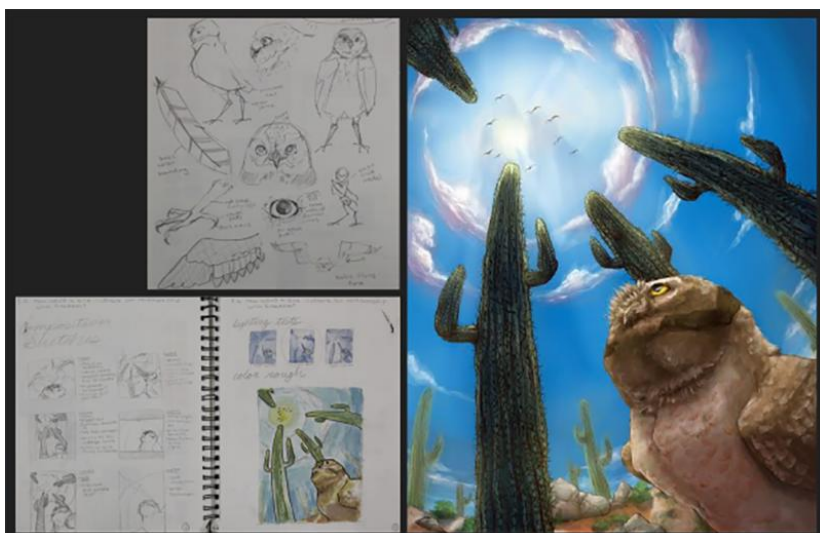


Image 1

Sustained Investigation

Height: 15 inches

Width: 12 inches

Material(s): For my work, I chose a digital painting technique using the Autodesk Sketchbook program.

Process(es): Beginning with leading lines, I proceeded with laying in colors and rendered with sharper brush.



Image 2

Sustained Investigation

Height: 8 inches

Width: 24 inches

Material(s): I used a mixture of watercolors, gouache, and acrylics on multimedia paper for the final piece.

Process(es): Each square incorporates mediums of the previous squares, showing the progression of freedom lost.



Image 3

Sustained Investigation

Height: 24 inches

Width: 12 inches

Material(s): For this piece, I chose acrylics on multimedia paper.

Process(es): I wanted to show a falconry hood restricting the freedom of a bird, which was achieved with acrylic.

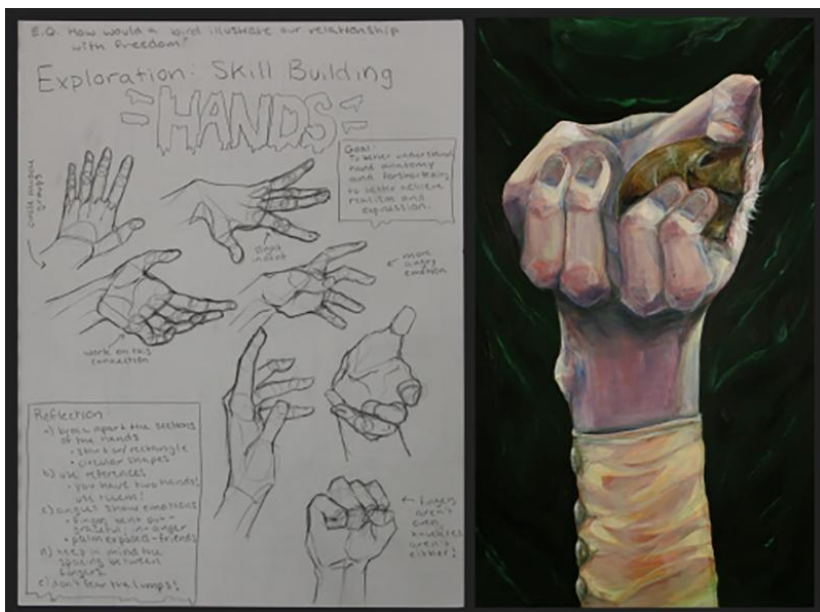


Image 4

Sustained Investigation

Height: 24 inches

Width: 14 inches

Material(s): For this piece, I utilized acrylic paint and multimedia paper.

Process(es): I sketched the design using my exploration, toned the paper blue, and proceeded to build up colors.



Image 5

Sustained Investigation

Height: 20 inches

Width: 16 inches

Material(s): For this piece, I used digital painting, foam board, and acrylic paint.

Process(es): I painted the background digitally and added a painted board to it for the starling breaking away.



Image 6

Sustained Investigation

Height: 11 inches

Width: 14 inches

Material(s): I used photography, digital editing programs Photoshop and Sketchbook, and handwoven chicken wire

Process(es): By incorporating layers of different mediums I seek to show the social restrictions on our freedoms.



Image 7

Sustained Investigation

Height: 8 inches

Width: 10 inches

Material(s): I used digital painting techniques, foam board for the base, a paper tag, string, and painted pins.

Process(es): I began with a flat digital drawing, but then revised it in order to make a more dimensional piece.

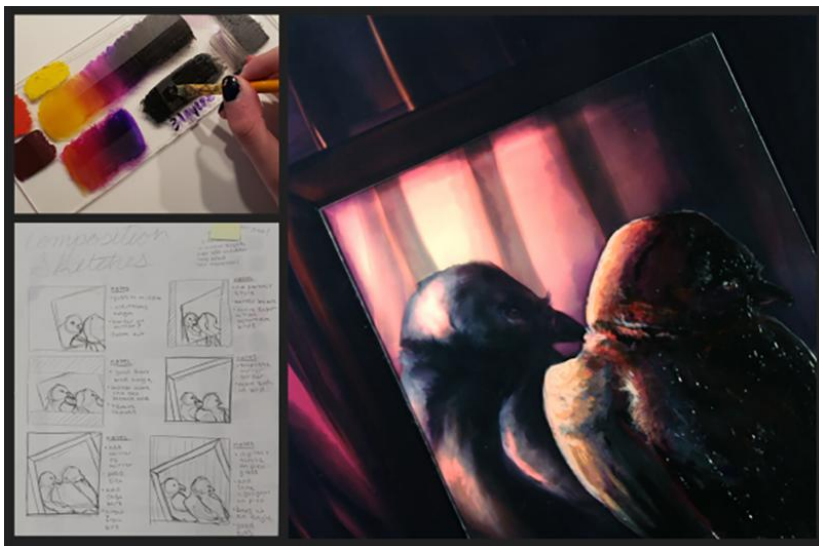


Image 8

Sustained Investigation

Height: 12 inches

Width: 12 inches

Material(s): For the project, I used the Autodesk Sketchbook drawing program, plexiglass, and acrylic paint.

Process(es): I first painted the base digitally, then laid plexiglass, and painted directly onto the plexiglass.

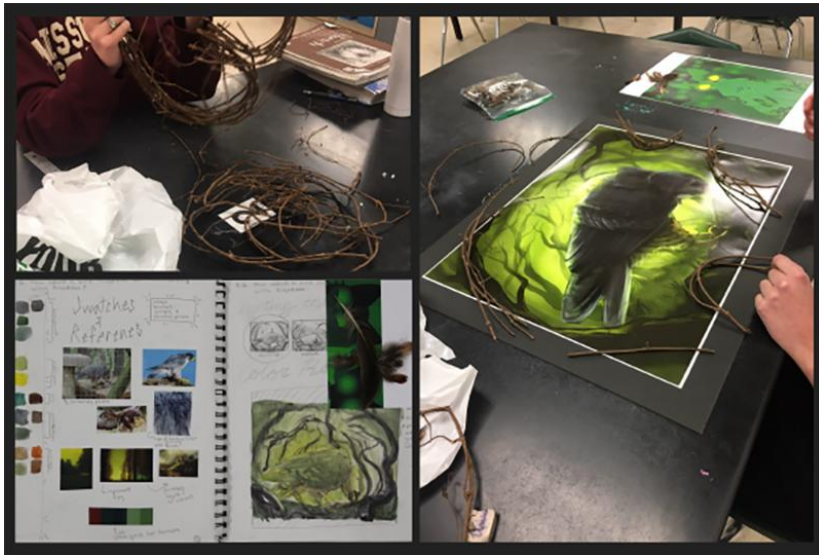


Image 9

Sustained Investigation

Height: 16 inches

Width: 20 inches

Material(s): This piece was created using Autodesk Sketchbook Pro, feathers, and grapevine branches.

Process(es): I digitally painted the bird and the background, and then added feathers and branches to the print.



Image 10

Sustained Investigation

Height: 16 inches

Width: 20 inches

Material(s): This piece was fabricated using a Autodesk Sketchbook Pro print, feathers, and grapevine branches.

Process(es): I was keen on using framing to create an uneasy and entrapped feeling to illustrate civil restraint.