Response:

The central idea of my sustained investigation is exploring an artist’s relationship with his or her artwork through a series of photographs. My work will demonstrate my intent by taking one through the artists thought process of determining how attached or detached they have become with their pieces. A significant question that is asked after an artist has finished a piece is, “what’s next?” Most people would jump right to the answer, “probably another artwork.” But, what about the ardor that was put into the last piece? My ten completed pieces attempt to explain a few of those possibilities. Ceramic works appear frequently throughout my pieces because of the tangible characteristics it holds. It makes it easier to understand impalpable emotions when they are juxtaposed with an inanimate object that most people have probably experienced in one way or another. A series of photos seemed appropriate because it represents the passage of time without using video.
Row A: Inquiry – Score: 3
Written evidence identifies an inquiry that guides the sustained investigation. AND Visual evidence demonstrates the sustained investigation.

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.

Row C: Materials, Processes, and Ideas – Score: 3
Visual relationships among materials, processes, AND ideas are clearly evident and demonstrate synthesis.

Row D: 2-D/3-D/Drawing Art and Design Skills – Score: 3
Visual evidence of good and advanced 3-D skills.
Sustained Investigation

Height: n/a
Width: n/a
Depth: n/a

Material(s): The materials incorporated were clay, a white sheet, a table, a studio light, and human legs.

Process(es): Upon completion of a series of pots, I explored detachment of my work through the most destruction.

Image 1

Image 2

Sustained Investigation

Height: n/a
Width: n/a
Depth: n/a

Material(s): The materials I used were a hammer, a wet clay vase, a white sheet, and a table.

Process(es): A step further, I took a more aggressive approach to destruction, introducing rage to my work.
Sustained Investigation

Height: n/a
Width: n/a
Depth: n/a

Material(s): The materials I used were a wheel, a wet clay cup in process, and human hands.

Process(es): Stepping away from aggression, I juxtaposed destruction with the intimate setting of throwing.

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Sustained Investigation

Height: n/a
Width: n/a
Depth: n/a

Material(s): The materials incorporated in this piece were a clay wheel, a wet clay cup in process, and a leg.

Process(es): The intimacy of destruction during creation excels while the artwork begins to consume the artist.
Sustained Investigation

Height: n/a
Width: n/a
Depth: n/a

Material(s): The materials I used were a mirror, wet clay, and a model.

Process(es): The artist forces herself to own her choice to destroy by becoming part of the product tangibly.

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Sustained Investigation

Height: n/a
Width: n/a
Depth: n/a

Material(s): The materials used were a white sheet, clay, and a modeling tool.

Process(es): An artist diminishes himself for his work, speaking metaphorically to the emotional tax of creation.
Material(s): The materials used were a door, a wet clay dome, a hand, and a studio light.

Process(es): Exploring the stability of a work I emotionally invested in by using it as a doorstop, I met failure.

Image 7
Sustained Investigation
Height: n/a
Width: n/a
Depth: n/a

Material(s): The materials used were dried clay blocks and a model.

Process(es): Physically reliant, I beg my work to reciprocate the emotional reliance I invested, failing again.

Image 8
Sustained Investigation
Height: n/a
Width: n/a
Depth: n/a
Sustained Investigation

**Image 9**

**Height:** 8 inches  
**Width:** 3 inches  
**Depth:** 3 inches  
**Material(s):** The materials used were a wood vase thrown on a lathe and wood glue.  
**Process(es):** After creating something more durable, I was ironically frustrated at my inability to destroy it.

**Image 10**

**Height:** n/a  
**Width:** n/a  
**Depth:** n/a  
**Material(s):** Materials used are a vase, a pedestal, and a model.  
**Process(es):** Comparing observation times with process time of a piece, I am forced to detach myself from my work.