

2020 AP[®] 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:

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 artist's 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.

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 an inquiry, "exploring an artist's relationship with his or her artwork through a series of photographs...taking one through the artists thought process of determining how attached or detached they have become with their pieces." This inquiry guides the student through the sustained investigation, as demonstrated in the visual evidence. These images document metaphorical performances showing a range of emotional relationships an artist may feel when creating art, such as detachment (images 1 and 10), aggression (images 2 and 3), intimacy (images 4 and 5), and frustration (image 9). Nearly all of these time-based images feature several artists interacting with and often destroying clay works in different ways to illustrate these emotions (images 1, 2, 3, 4, 5, 7, and 8). The visual evidence demonstrates a sense of time, interaction, and emotions that guided the student throughout these metaphorical works.

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 the written evidence describes how the sustained investigation evolved through practice, experimentation, and revision. At first, this may not be obvious in the student statement; however, when reading the materials and processes accompanying each image, the practice, experimentation, and revision are revealed. The student experiments with different methods to document the performances showing detachment (images 1 and 10), aggression (images 2 and 3), intimacy (images 4 and 5), and frustration (image 9). The idea of destruction followed by intimacy is evidenced in the act of applying and wearing the destroyed artworks (images 4 and 5). As a revised alternative to showing frustration and detachment first seen in images 1 and 7, the student chose an object of more durable material such as wood (image 9) and a figure walking away from a still life (image 10). This portfolio demonstrates development through practice, experimentation, and revision.

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 and demonstrate synthesis. Clay, a malleable substance that can be frustrating to use, is easy to construct and destroy, showing the metaphors of frustration, aggression, and creation. Clay can also be applied to the skin showing the metaphor of intimacy. Finally, the use of linear arranged photography to show time sequences of the metaphorical performances demonstrates synthesis (integration) of the idea with materials and processes.

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

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

The visual evidence shows an advanced understanding of the 3-D elements and principles of design. All images demonstrate the sophisticated use of light and shadow, rhythm, repetition, proportion, and balance within an almost bas-relief 3-D space (images 1, 2, 3, 4, 5, 7, and 9). In particular, the visual evidence shows a highly developed understanding of emphasis, contrast, figure/ ground relationship, juxtaposition, and time.



Image 1

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 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.



Image 3

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.



Image 4

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.



Image 5

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.



Image 6

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.

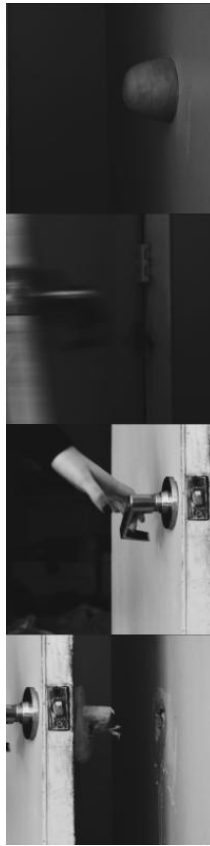


Image 7

Sustained Investigation

Height: n/a

Width: n/a

Depth: n/a

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 8

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 9

Sustained Investigation

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

Sustained Investigation

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.