

2019 AP® Central Samples

Drawing Sustained Investigation (Concentration) Score 5

Image Dimensions Media

1	20 x 16	oil pastel, charcoal, acrylic, ink
2	20 x 16	charcoal, soft pastel, acrylic, pencil
3	36 x 54	acrylic
4	36 x 18	cyanotypes
5	72 x 36	acrylic, charcoal, oil pastel
6	46 x 24	acrylic
7	28 x 16	acrylic, tape
8	24 x 18	charcoal, acrylic, pencil
9	18 x 18	charcoal
10	24 x 12	watercolor, pencil, pen
11	28 x 16	watercolor, indian ink, acrylic
12	22 x 12	charcoal, acrylic

All measurements are in inches

Student Commentary

1. For my concentration, I wanted to explore the human body through distorting my subjects. Through these distortions, I attempted to portray different emotions, whether that may be a sense of agony, connection, or even a sense of calmness. By exaggerating certain features of the human anatomy I could manipulate the message and the feeling that I want the viewer to feel. Inspired by the works of Egon Schiele and Jenny Saville, the human form has always intrigued me as a platform for exploration.

2. My concentration on the human form has influenced my understanding of self, and the general aspects of human nature and its connection to art. As the physical human body is often reduced to a superficial quality of our existence, I believe that the human body is just as profound in our experiences as our spiritual or emotional existence; in fact, I believe that the line between our physical self and our spiritual self is often too exaggerated in the world today. Because, by understanding our physical self, we are in turn, understanding aspects of our spiritual self. Therefore, I wanted to explore how this happens. I created pieces in attempt the answer the question of how our physical form reflect and communicate emotions. For example, referring to the piece titled "Girls" (image 10), I wanted to create a melancholic feeling through rather mundane faces of girls dressed in conservative historical dresses, emulating the cyclic struggle of girls through generations of living a life in a dominantly male society. While features are drawn in a very child-like illustrative way, the positioning of the heads, leaning upon one another, reveal the cynical idea of hopelessness and reliance on one another.

Portfolio Score: 5

Score Rationale

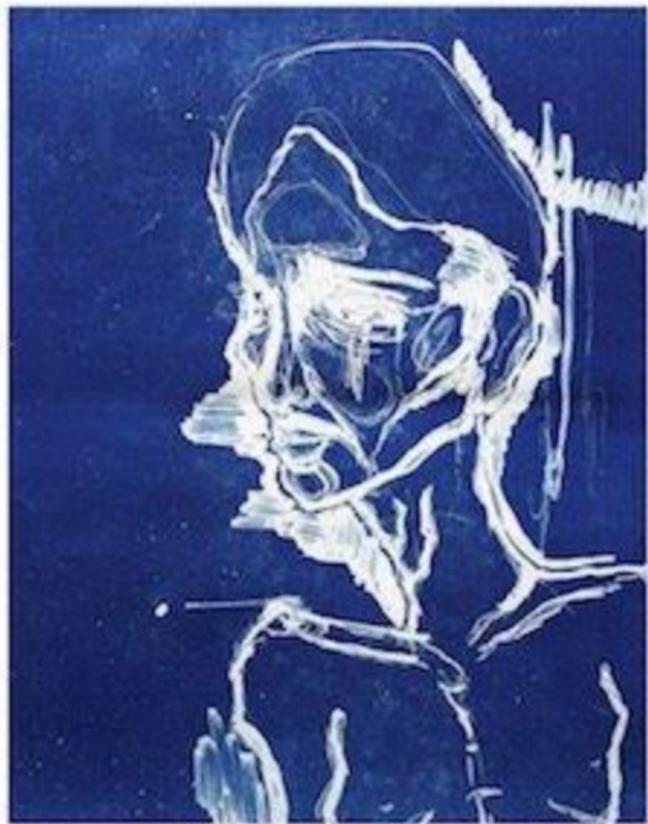
- The topic of the investigation, figural distortions that express emotions, and the work are clearly and closely integrated. For example, the incorporeal form in image 8 bends in a difficult manner, as does the ring finger of the drawn hand. The gestural posture of the figure combined with the use of somber color, and the allegories of the sad face and flowers, all suggest an emotional response to pain. The bodiless form with soft edges is surrounded by contrasting contour line drawings, inspired by Egon Sheile. Gradation is used with the inconspicuous transition of grey to pink, from left to right, with an elusive halo of green on the right side of the form.

- Image 5 documents the student's processes in decision making. On the right is an unsteady draft that solidifies into a successful composition on the left. A comparison the two, shows that the student removes some of the redundant eyes and adds a female figure outlined in pink that traverses the space connecting the disjointed anatomy. The risky use of color resonates with the jarring transition of body parts.
- Expressive use of line and mark making is found in the translation of the human form. They evoke feelings with their unforced quality. The underrepresentation of the figures invites the viewers' use of imagination.
- The influence of Jenny Saville can be seen in images 6 and 12; that of Egon Schiele is more evident in images 1, 4, and 8, among others. However, the student's own translation of the influences is equally evident and it is clear that the references stated by the student serve the student's own vision.
- Materials, technique, and processes are adapted in each work to serve the student's intention. For example, in image 7, the masking tape serves as a focal point because of the uniqueness of the material, texture, and color in the composition. The choice is made to leave the eyes blank with no iris. The figure on the right is muzzled into silence, unable to speak or to see, conveying powerlessness. The work is balanced with the use of color and mark making. The gray inverted "seven" shape emulates the marks created by the tape.
- Growth can be seen in the in comparison of the student's first and second diptychs, images 7 and 11 respectively. Where the composition of image 7 is relatively simple, the more intricate composition of image 11 provides more evidence of the student's voice. In the latter, the figures are unevenly clustered in the portrait. Two larger figures stand stoically on the left, contrasting with the more demure, softer figures on the right. The latter lean on each other for support or in affection, a recurring theme from image 10. There is a strong syncopated rhythm in the application of vertical shapes. The use of color and the dripping paint further reinforce this design principle.

























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DELIGHT

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