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:

How can texture and color influence the perception of life and death though 3D works of art?

I began my SI with researching the contrasting natural textures of life and death. As seen by SI 1, 2, 3 and 4, I was guided by experimenting with patterns and space, using porcelain clay to best mimic the color and fragility of coral skeletons and lichens/molds--later using glazes to further this idea. I developed the idea of contrasting mediums in SI 5 and 6 as I began to experiment with yarn and crochet. Yarn allowed me to introduce more color to my artwork and introduce more movement. I used crochet techniques to build up layers of coral, similar to how coral reefs grow. I also used porcelain for the skeletons since I wanted to keep the flatter and matte finish from clay. These ideas kept developing through piece 11, making small revisions with color, scale, shape, and repetition. For pieces 13, 14, and 15, I became inspired by neon fleshy corals called Zoanthids. The neon colors and repetitive texture helped me to simplify my process and begin experimenting with fabric and new approaches to transitions between porcelain and felt, using bleach, acrylic paint, and spray paint.
**Image 1**
Sustained Investigation

**Height:** 14 inches  
**Width:** 8 inches  
**Depth:** 5 inches  

**Material(s):** Porcelain clay  
Clay tools  
Water  
High Fired CONE 9  
Celadon glaze  

**Process(es):** Experimented with clay and texture by building a coil pot pitcher. Inspired by dead and alive coral.

---

**Image 2**
Sustained Investigation

**Height:** 10 inches  
**Width:** 7 inches  
**Depth:** 3 inches  

**Material(s):** Porcelain clay  
Clay tools  
Water  
High Fired CONE 9  
Wax  
Celadon glaze  

**Process(es):** Work with negative space/detail on porcelain, coil techniques to mimic dead and alive brain coral.
**Image 3**
Sustained Investigation

**Height:** 4 inches

**Width:** 3 inches

**Depth:** 3 inches

**Material(s):** Porcelain clay, Clay tools, Water, High Fired CONE 9, Wyman White Glaze

**Process(es):** Pinch pot techniques and experiment with textures of lichens and molds using delicate details

---

**Image 4**
Sustained Investigation

**Height:** NA

**Width:** NA

**Depth:** NA

**Material(s):** Porcelain, Clay tools, Ceramic Glazes-Celadon Blue and Green, Wyman White Paintbrush

**Process(es):** Practice glazing techniques and contrast between shine and matte finishes of glaze and lack of glaze
**Image 5**
Sustained Investigation

**Height:** 16 inches

**Width:** 16 inches

**Depth:** 2 inches

**Material(s):**
- Yarn
- Twine
- Plastic mesh
- Porcelain
- Clay tools
- Needle and thread
- Crochet Hook
- High Fired CONE 9

**Process(es):** Created a mirrored effect with crocheting yarn and sculpting porcelain, sewn together on mesh

---

**Image 6**
Sustained Investigation

**Height:** NA

**Width:** NA

**Depth:** NA

**Material(s):**
- Yarn
- Twine
- Plastic mesh
- Porcelain
- Clay tools
- Needle and thread
- Crochet Hook
- High Fired CONE 9

**Process(es):** Created a mirrored effect with crocheting yarn and sculpting porcelain-details of SI 5
Image 7
Sustained Investigation
Height: NA
Width: NA
Depth: NA
Material(s): Yarn
Twine
Plastic mesh
Porcelain
Clay tools
Needle and thread
Crochet Hook
Progress of SI 5
Process(es): Practiced crochet techniques and color for alive coral and porcelain for dead coral. Sewn together

Image 8
Sustained Investigation
Height: 12 inches
Width: 28 inches
Depth: 3 inches
Material(s): Yarn
Twine
Plastic mesh
Porcelain
Clay tools
Needle and thread
Crochet Hook
High Fired CONE 9
Process(es): Practiced crochet techniques and color for alive coral and porcelain for dead coral. Sewn together
**Image 9**
Sustained Investigation

**Height:** NA

**Width:** NA

**Depth:** NA

**Material(s):** Yarn
Twine
Plastic mesh
Porcelain
Clay tools
Needle and thread
Crochet Hook
High Fired CONE 9

**Process(es):** Practiced crochet techniques and color for alive coral and porcelain for dead coral-detail of SI 8

---

**Image 10**
Sustained Investigation

**Height:** 8 inches

**Width:** 11 inches

**Depth:** NA

**Material(s):** Procreate on Ipad
Yarn and Crochet hook

**Process(es):** Sketchbook brainstorming for piece 9 and 10 and process of crocheting base texture
Image 11
Sustained Investigation

**Height:** 20 inches

**Width:** 36 inches

**Depth:** 2 inches

**Material(s):** Plastic Mesh

Yarn

Twine

Crochet Hook

Needle and Thread

Porcelain and Clay Tools

**Process(es):** Crochet base
texture/colorful corals. Attach to
mesh with porcelain plates to mimic
coral life cycle

details of SI 11

Image 12
Sustained Investigation

**Height:** 20 inches

**Width:** 36 inches

**Depth:** 2 inches

**Material(s):** Plastic Mesh

Yarn

Twine

Crochet Hook

Needle and Thread

Porcelain and Clay Tools

**Process(es):** Crochet base
texture/corals, sculpt porcelain
plates to mimic coral life cycle
Image 13
Sustained Investigation
Height: 11 inches
Width: 8 inches
Depth: NA
Material(s): Procreate on Ipad
Process(es): Sketchbook idea for pieces 14 and 15. Research, color ideas, texture samples, of zoanthids.

Image 14
Sustained Investigation
Height: 8 inches
Width: 16 inches
Depth: 8 inches
Material(s): Felt and Fabric
Needle and Thread
Porcelain
Clay Tools
Spray Paint
Acrylic Paint
Process(es): Sew and sculpt orbs with dead and alive zoanthid texture. Spray paint on fabric orbs to transition
Sustained Investigation

Height: 18 inches
Width: 6 inches
Depth: 6 inches

Material(s): Needle and Thread
Fabric and Felt
Porcelain
Clay Tools
Bleach
Acrylic Paint

Process(es): Sew and sculpt hanging orbs, imitating the death process of zoanthids using bleach and mixed mediums
### Scoring Criteria

**Row A: Inquiry – Score: 3**

- Written evidence identifies an inquiry that guides the sustained investigation.
- 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.
- 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.

### Rationale for Score

**Row A: Inquiry – Score: 3**

The written evidence identifies an inquiry that guides the sustained investigation supported through advanced visual evidence. Driving the body of work is an investigation that asks, "can texture and color influence the perception of life and death?" A successful series of soft sculptural forms intended to represent living organisms, combined with other porcelain components, signifying death underpins the search for discovery. The thematic intentions of the portfolio are clear and validated by the connection of the statement and visual examples. Throughout the portfolio, the inquiry continues to expand and guide the sustained investigation by addressing "fragility" with sculptures relating to the ecosystem and providing visual evidence to reinforce the investigation.

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

Practice, experimentation, and revision are visually evident in most works and demonstrates the development of a sustained investigation. Particular attention to texture, pattern, and space informs the direction of the body of work by showing purposeful changes after experimentation. The written evidence states, "Yarn allowed me to introduce more color to my artwork and introduce more movement" and describes the intent toward discovery and experimentation. Obvious revision occurs between the "sketchbook brainstorming" (images 10 and 13) and the subsequent works (images 11 and 13). Documentation of a noticeable progression toward highly developed sculptures throughout the sustained investigation culminates in an advanced-level portfolio. The student artist's efforts to practice, experiment, AND revise are evident throughout the images presented.

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

In this body of work, the visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis. Written evidence states, "I used crochet to build up layers similar to how coral reefs grow," which supports the idea of awareness of the connection between materials, processes, and ideas. In an attempt to employ "natural textures of life and death," the processes of carving, crochet, glazing, bleaching, and painting are utilized. For example, the work in image 5 uses a variety of materials (yarn, twine, plastic mesh, thread, and porcelain), processes (sewing, crocheting, and sculpting), and ideas (fragility of marine life) and demonstrates synthesis effectively. The portfolio presents evidence of a highly developed understanding of these visual relationships.
The combination of soft sculpture and porcelain to create compositions relating to “life and death” is uniquely addressed in these works. Visual evidence of advanced 3-D skills, as defined by a highly developed understanding of the elements and principles of art and design, is apparent. Various visual solutions speak to the compositional engagement of “soft and hard” in each 3-D artwork. The visual evidence of the student artist’s choice to utilize shape, texture, and color in different mediums is consistent throughout the portfolio. In image 8, the repetition of circular forms in both the porcelain and yarn creates a subtle contrast of values within the piece. By using a clear glaze on the lower half of the porcelain vessels (images 1 and 2), the concept of “contrasting texture” provides a sense of transparency and connects a “soft quality” to the hardness typically associated with ceramics. Close inspection reveals intricate carving in porcelain, intended to represent both skeletons and Zoanthid marine creatures, through purposeful engagement with surface design. Throughout the portfolio, a delicate juxtaposition of soft and hard components and an informed sense of balance demonstrates highly developed skills. Overall, the work displays an advanced level of 3-D skills.
Height: 12 inches  
Width: 28 inches  
Depth: 3 inches

Idea(s): Experiment with shape/texture through different mediums to mimic dead and alive coral. Limited color

Material(s): Yarn  
Twine  
Plastic mesh  
Porcelain  
Clay tools  
Needle and thread  
Crochet Hook  
High Fired CONE 9

Process(es): Crochet coral-like texture and sculpt porcelain plates, attaching together on mesh.
Work 2
Selected Works

**Height:** 20 inches

**Width:** 36 inches

**Depth:** 3 inches

**Idea(s):** Create another wall hanging with more color and added porcelain texture to further life and death

**Material(s):** Yarn
Twine
Plastic mesh
Porcelain
Clay tools
Needle and thread
Crochet hook
High Fired CONE 9

**Process(es):** Work with negative space and detail on porcelain, crochet base piece and attach coral texture on top
Work 3
Selected Works

Height: 14 inches
Width: 8 inches
Depth: 5 inches

Idea(s): Create a functional pitcher and experiment with contrasting texture with small detail and glaze

Material(s): Porcelain clay
Clay tools
Water
High Fired CONE 9
Celadon glaze

Process(es): Developed fine porcelain techniques by building coil pot pitcher, experiment with glazes and lack of
Work 4

Selected Works

Height: 18 inches
Width: 6 inches
Depth: 6 inches

Idea(s): Mimic zoanthid texture using fabric and porcelain. Experiment with bleach to transition colors.

Material(s): Porcelain clay
Clay tools
Needle and Thread
Acrylic Paint
Bleach
Hot Glue
High Fired CONE 9

Work 5
Selected Works

Height: 2 inches

Width: 3 inches

Depth: NA

Idea(s): Inspired by zoanthids and fleshy texture that transitions into a bright matte white through death

Material(s): Felt and Fabric
Needle and Thread
Porcelain
Clay Tools
Spray Paint
Acrylic Paint

Process(es): Sew and sculpt orbs with dead and alive zoanthid texture. Spray paint on fabric orbs to transition
2020 AP® Art and Design
3-D Art and Design Selected Works, *Score 5*

### Scoring Criteria

**2-D/3-D/Drawing Art and Design Skills**

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

### Rationale for Score

The work shows visual evidence of advanced 3-D skills, as defined by a highly developed understanding of the elements and principles of art and design. The portfolio features various visual solutions by addressing a "soft and hard" compositional engagement in each 3-D artwork. The student artist successfully utilizes elements of shape, texture, and color in different mediums. For example, in image 1, circular forms in both the porcelain and yarn create a subtle contrast of values within the piece. By using a clear glaze on the lower half of the pitcher (image 3), the concept of "contrasting texture" provides a sense of transparency and connects a "soft quality" to the hardness associated with porcelain. Close inspection reveals intricate carving in the porcelain and purposeful engagement with surface design in all artworks. Throughout the portfolio, a delicate juxtaposition of soft and hard components and an informed sense of balance demonstrates highly developed 3-D skills.

### Materials, Processes, and Ideas

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

The visual relationships among materials, processes, and ideas are clearly evident and demonstrate synthesis. The "soft and hard" materials, represented by fiber and porcelain, thematically translate to the concept of "alive or dead" and support the idea throughout the portfolio. Although manipulated in different ways, porcelain and fibers (yarn, twine, felt, thread) serve the same purpose; to study marine life and reveal the fragility of our ecosystem. Sea animals with tentacles, orbs, and vibrant colors "mimic zoanthid texture" (images 4 and 5) and creates visual relationships. Experimentation with glaze, bleach and paint on the porcelain and the implementation of sewing, knitting, and hot glue techniques with the fibers show clear evidence of visual relationships among materials, processes, and ideas and demonstrates synthesis.

### Writing

Written evidence identifies materials, processes, and ideas.

Written details throughout the portfolio provide helpful information and intention about the visual evidence identifying materials, processes, and ideas.