

2021 AP[®] Art and Design

3-D Art and Design

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 through 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 Hoo

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

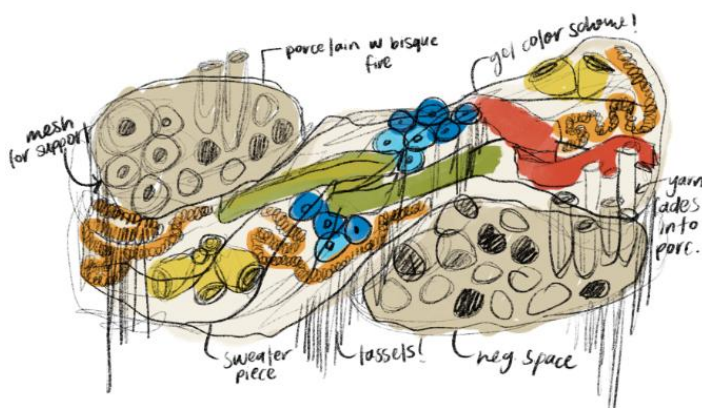


Image 10

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



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- details of SI 11

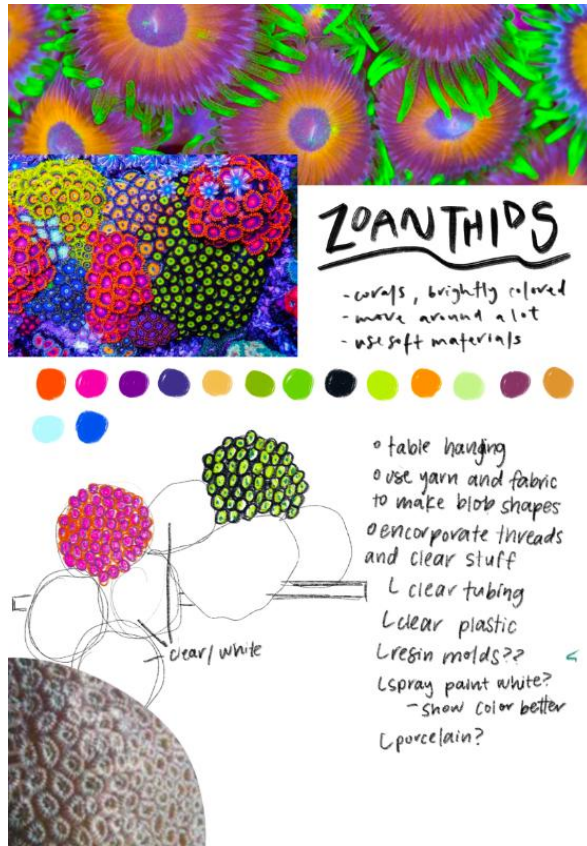


Image 13

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



Image 15

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

2021 AP[®] Art and Design

3-D Art and Design Sustained Investigation, *Score 3/3/3/3*

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 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

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.

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

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

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.

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.

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.



View 1



View 2

Work 1

Selected Works

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.



View 1



View 2

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



View 1



View 2

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



View 1



View 2

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

Process(es): Create orbs with sewn spheres and detailed porcelain. Dip orbs in bleach mimicking bleached coral.



View 1



View 2

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**.

Materials, Processes, and Ideas

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

Writing

Written evidence **identifies** materials, processes, and ideas.

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.

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.

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