2020 AP® Art and Design

2-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:

I grew up in violent, but colorful surroundings where people's expressions were full of life and color even when they themselves weren't. I was fascinated by these emotions and wanted to investigate on the beauty of ugly circumstances. Choosing how to express my idea wasn't easy but I remembered that my house was filled with construction materials and i was always allowed to play with what was left, so that's what i used.

This investigation has turned out very different than what I expected. When I did my first main piece, it had a color separation of three squared sections that showed a main physical conflict in the middle and two secondary outcomes on the sides. I loved the idea of the color separations so much I decided to focus on perfecting it. When I did the second main piece, I decided the color separations didn't have to be squared and instead have a main central color separation and some smaller ones. The third main piece included a separation of four sides but it was now physical. For the fourth main piece, I was inspired by the bleeding markers do from one page to another and wanted to have a separation of two images overlapping and have three color separated sections.

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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.	This portfolio demonstrates both written and visual evidence of an inquiry that guides the sustained investigation. In the written evidence, the student states, "I grew up in violent, but colorful surroundings where people's expressions were full of life and color even when they themselves weren't. I was fascinated by these emotions and wanted to investigate on the beauty of ugly circumstances." The visual evidence as a whole demonstrates this investigation. The student states, "When I did my first main piece, it had a color separation of three squared sections that showed a main physical conflict in the middle and two secondary outcomes on the sides. I loved the idea of the color separations so much I decided to focus on perfecting it. When I did the second main piece, I decided the color separations didn't have to be squared and instead have a main central color separation and some smaller ones. The third main piece included a separation of four sides, but it was now physical." This progression, with all of the works focused on "the beauty of ugly circumstances," provides an excellent example of an inquiry guiding the visual exploration. Image 2 shows the beginning of this exploration. The student has constructed a large panel, and within that mainframe made three large areas with clear-cut color separations. The separate areas of the work refer metaphorically to physically different places and experiences. The student moves on from that artwork to image 3 and portrays two figures existing on individual color planes. Within each area, there is further separation and consideration of the color application. Further discovery of this is evident in images 5-8. The student has assembled a large (108” x 48”) construction with multiple sides and surfaces existing in space together to explore the expressionistic use of color further. The fabrication of the artwork allows for the exploration of the idea of separations—through color and space. In the written evidence, the student also states, “(I) wanted to investigate on the beauty of ugly circumstances.” This concept is evident in image 10. The student has created a large panel (48” x 96”) using discarded construction materials, painted in a range of vivid colors. The imagery of the painting is visceral and violent—with large dogs who are barking and angry. Through the use of surface manipulation and layering of paints, this frightening imagery becomes lush and inviting. The student is demonstrating how visual evidence can reveal the beauty within the “ugly.” The written statement confirms the inquiry to question, search, and discover through the making of the body of work.
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.	The work demonstrates practice, experimentation, and revision. For example, in the "first main piece," (image 2), color is used to “separate the three squares," representing "how a main physical conflict in the middle" has two secondary outcomes on the sides. This experimental creation serves as inspiration for the sustained investigation. From it, the student discovered that "I loved the idea of the color separations so much I decided to focus on perfecting it." More experiments with color to portray experience lead to revisions in the direction of the inquiry. For instance, in the second "main" work, image 3, the student decided the color separations did not have to be square. The three-dimensional construction seen in images 5-8, exemplifies how inquiry can guide an investigation. In previous works, the student used color to create division. However, through experimentation, the student decided to physically separate space. For image four, the student writes, "I was inspired by the bleeding markers do from one page to another..." The student furthers this idea into the layering of human figures with the threatening dogs in image 6. Here, the figures bleed into each other with the use of color, making it difficult to see where one form ends and another begins; yellow, green, and blue help to divide the planes of the construction. Image 10 demonstrates further experimentation and revision.

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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, as evidenced in images 5-8; the four sides of a paneled construction—each plane of this artwork integrates the exploration of materials, processes, and ideas. The student is using a range of materials: discarded construction materials, spackling, house paint, markers, tissue paper. The materials themselves are imbued with ideas, and the processes used to combine them create meaning. The discarded construction materials (scrap plywood, house paint) enhance the concept of building/repairing/and constructing physical spaces and metaphorical signification. The layers created with spackling, tissue paper, and house paint create areas of both opacity and transparency of things that may be hidden or memories of the experience (image 9). Within the visual evidence, we see several ideas addressed: physical/living environments, living spaces, and life experiences—where there may be a fear of violence (image 2). The student also presents the idea of those affected by trauma (images 1 and 3). The body of work also contains the concept of the story—multiple sides of a story—evidenced through the construction of the pieces themselves (images 5-8). There are also connections and relationships to another story: the story of art history. Discarded and found materials reference the work of artist Abigail DeVille, whose artworks often focus on themes of racial violence, gentrification, and lost regional history. The stylistic application of paint, abstraction, figuration, and the use of suggestive dichotomies: two opposites living together in the same place nod to Jean-Michel Basquiat. A reference to Da Vinci's Sistine Chapel painting, Hand of God (image 10), shows a reclined figure in the bottom left corner reaching across the panel toward another. Here, the student is addressing the dichotomy in the sustained investigation of the "beauty within the ugly." Grant Wood's painting, American Gothic, is referenced in image 3, where two figures stand side by side stoically facing the viewer. The ideas presented within the body of work are never separate from the student's use of material and processes, creating clear examples of synthesis throughout.
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 work demonstrates advanced 2-D Design skills. Color is used in two ways, to highlight the separation that causes ugly circumstances, while revealing the beauty of expressive emotion found in the people who live it. The contrasting colors show the friction of the relationships presented. For instance, in image 3, the figures stand rigidly side by side in a formal pose suggesting Grant Wood but also reminiscent of ancient Egyptian art. The man's right hand is clenched in a fist while the left forcefully extends to a deliberate point. The woman's crossed arms discourage interaction. Contrast and discordant colors resonate with the body language supporting this divisive narrative. The exposed breast and yellow bundle in her arms announce a baby. The merging of the figures in space and the deliberate use of yellow in the man's proximate arm create symbolic and compositional unity. The swaddled child is emphasized by its central position among the figures and the bright use of yellow, serving as the focal point. Scale is used effectively in these sizable works to demand the viewer's attention. Many of the pieces included in this body of work are at least 48"x 96"; the size of a standard sheet of plywood. In these low-relief works, the assertive use of texture shoots off the surface with emotional urgency, describing the condition of the characters portrayed. The applied leftover construction materials are symbolic of how people piece together a life with the scraps they are given.

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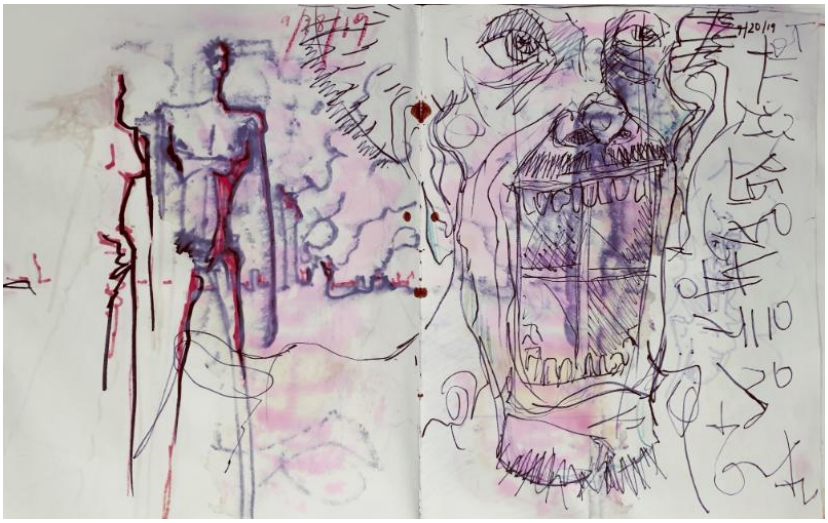

Image 1

Sustained Investigation

Height: 14 inches

Width: 22 inches

Material(s): paper, black ink pen, black permanent marker, red marker, water, alcohol.

Process(es): ink drawing was made, permanent and red marker were applied, alcohol and water were applied.

Image 2

Sustained Investigation

Height: 48 inches

Width: 96 inches

Material(s): plywood, scrap wood, spackling paste, acrylic house paint, paint markers, tissue paper.

Process(es): surface was built, texture was applied, acrylic paint was used, tissue paper was applied.

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Image 3

Sustained Investigation

Height: 108 inches

Width: 48 inches

Material(s): plywood, scrap wood, spackling paste, cardboard, acrylic house paint, paint markers, tissue paper.

Process(es): surface was built, texture was applied, acrylic paint was used, water was applied.

Image 4

Sustained Investigation

Height: 20 inches

Width: 16 inches

Material(s): Paper, acrylic paint, oil bars

Process(es): Paper was washed in acrylic paint, acrylic paint and oil bars were applied, water was sprayed.

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Image 5

Sustained Investigation

Height: 108 inches

Width: 48 inches

Material(s): plywood, scrap wood, canvas, acrylic paint, oil sticks, spray paint, cardboard, spackling paste.

Process(es): surfaces were built, texture was added, paint was added, tissue paper and water were used.

Image 6

Sustained Investigation

Height: 108 inches

Width: 48 inches

Material(s): plywood, scrap wood, canvas, acrylic paint, oil sticks, spray paint, cardboard, spackling paste.

Process(es): surfaces were built, texture was added, paint was added, cardboard was used, spray paint was applied

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Image 7

Sustained Investigation

Height: 108 inches

Width: 48 inches

Material(s): plywood, scrap wood, canvas, acrylic paint, oil sticks, spray paint, cardboard, tree branch.

Process(es): surfaces were built, texture was added, paint was added, tree branch was added.

Image 8

Sustained Investigation

Height: 108 inches

Width: 48 inches

Material(s): plywood, scrap wood, canvas, acrylic paint, oil sticks, spray paint, cardboard, spackling paste.

Process(es): surfaces were built, texture was added, paint was added, canvases were placed on top and bottom.

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Image 9

Sustained Investigation

Height: 14 inches

Width: 11 inches

Material(s): paper, black ink pen, black permanent marker, water, alcohol.

Process(es): Two ink drawings were made on both the front and back of the page, then water and alcohol were used.

Image 10

Sustained Investigation

Height: 48 inches

Width: 96 inches

Material(s): plywood, scrap wood, spackling paste, acrylic house paint, paint markers, oil bars.

Process(es): surface was built, paint and texture were applied simultaneously.

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