2023 AP® 2-D Art and Design

Sustained Investigation and Selected Works

Sustained Investigation–Score 3/3/3/3

Scoring Criteria

Row A: **Inquiry**

Score: 3

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

AND

Visual evidence **demonstrates** the sustained investigation.

Score Rationale

This inquiry of bridging traditional Chinese calligraphic processes to modern technology guides artmaking. Ink is a conveyer of writing, image, and culture and forms the basis for developing and exploring the theme: “Making art, especially Chinese traditional art, accessible to the masses—is the mission that energizes me.” The brushed ink marks and textures create language and image in the first section of the portfolio, and ultimately brushed ink marks and textures become “man made” ink texture patterns through coding and data technologies in later slides.

In image 3, there is an exploration of “different patterns of ink’s visual appearance” through the experimentation with different dipping methods connecting to the statement, “traditional methods of creating brushed ink marks become design elements and patterns.” In image 4, these patterns are applied to 3-D cylindrical forms and presented as a layout for final production.

In image 9, the element of time is part of the installation’s design. Ultimately, in image 15, the exploration of time and technology connects to the theme of “using technology to breathe life into traditional art without abandoning its traditional elements” and is demonstrated through the patterns of light created by the coding projected onto porcelain vessels.

The written evidence identifies an inquiry in this portfolio, and the written evidence within the works guides the sustained 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.	This portfolio's strong visual and written evidence supports the sustained investigation with multiple examples of practice, experimentation, and revision in the fifteen works. Evidence of experimentation occurs in the repeated use of materials, processes, and ideas. For example, in image 2, the title on the image, "Visual Design_Try 1, control variable experiment," clearly leads to a process of using a variety of paper materials and adjusted ratios of ink and water to consider the relationships of mono-printed ink marks made by teacups on different paper types. In image 7, "rubbing through intaglio and incised inscription" describes transferring various organic designs to paper. In image 10, a newly revised set of symbols, or "visualized language," developed by altering and combining English alphabet and Chinese calligraphy scripts. In image 11, the visual language transforms into abstract shapes and becomes a design element for large-scale posters and scrolls. In image 12, manipulating various design elements through paper creates new 3-D works of art.
Row C: **Materials, Processes, and Ideas** Score: 3 **Visual relationships** among materials, processes, **AND** ideas are **clearly evident** and **demonstrate synthesis.**	From ink and paper to digital, this portfolio uses various materials. Both physical processes in images 2, 7, and 10 and conceptual, time-based processes in images 9 and 13 inform the sustained investigation and achieve synthesis. In image 10, brushed ink shapes on rice paper begin as a font design, develop into abstract shapes, and ultimately transform into an assemblage of scrolls. In image 9, the element of time is embedded in an installation of books and scrolls to "allow people to feel time flying in a visualized way."
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.	Visual evidence of advanced 2-D Design skills is apparent throughout this portfolio. The attention to compositional layout consistently informs the images and processes and uplifts the ideas in each. An example of effective composition is in image 3. Eight rectangular blocks (two larger and six smaller ones) contain visual information about the exploration of different "ink printings." Scale, proportion, and balance optimize the visual and written information being communicated with an

emphasis of color in the top left block and an ink print overlapping the edges of the larger blocks for contrast.

Image 14 is an information design graphic, which includes an arrangement of coding structures and graphs, all positioned in a grid format using juxtaposition to call attention to the artificially rendered calligraphic brush strokes on the right.

Written Evidence

Sustained Investigation

Identify the question(s) or inquiry that guided your sustained investigation.	**Response:** I define my sustained investigation as history around me, which includes all things that once/several appeared around me and historical activities I enrolls in. Making art, especially Chinese traditional art, accessible to the masses—is the mission that energizes me.
Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your question(s) or inquiry.	**Response:** inspired by my trip to Jingdezhen, I designed Light-Painting, an interactive installation controlled by waving hands above the leap motion and processing software. Practicing art with pioneering technology, I started to think about the possibilities of the future, especially using technology to breathe life into traditional art without abandoning its traditional elements.



Image 1

Sustained Investigation

Height: 4.2

Width: 2.8

Materials:

Paper carton photoshop print calligraphy brushes inks

Process(es):

formed the cylinders with paper and drew with calligraphy brushes creating a three dimensional view

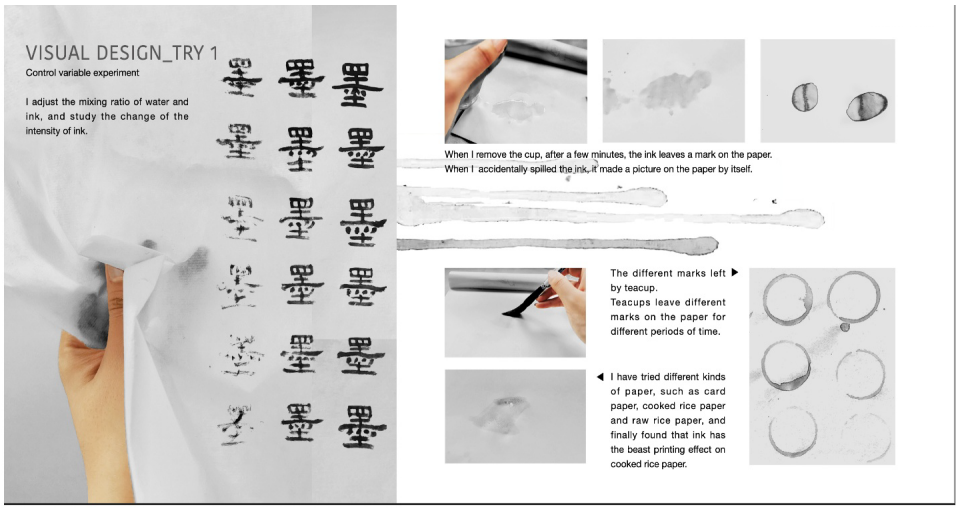


Image 2

Sustained Investigation

Height: 5

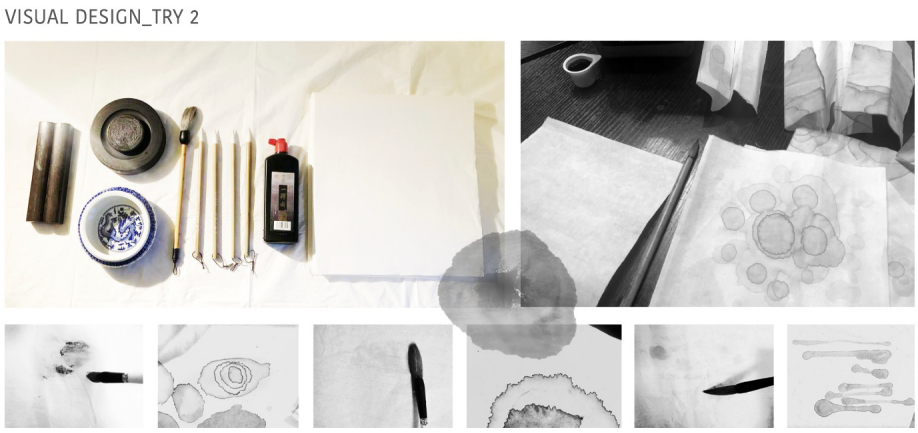
Width: 7

Materials:

photoshop print calligraphy brushes inks inkstone rice paper

Process(es):

explore the relationship between ink and water by mixing it in different ratio while writing



Explore differen forms of ink printings, use it as a design starting point.

Image 3

Sustained Investigation

Height: 5

Width: 7

Materials:

photoshop, print, calligraphy brushes, inks, ink stone, rice paper, wooden ink stone

Process(es):

explore different patterns of ink's visual appearance while using different dipping methods

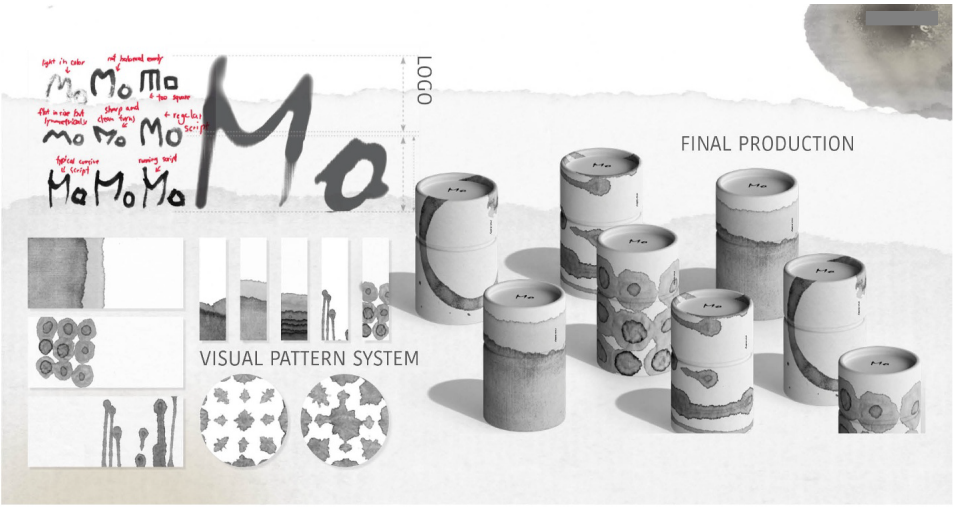


Image 4

Sustained Investigation

Height: 5

Width: 7

Materials:

paper carton, photoshop, print, calligraphy brushes, inks, ink stone, rice paper, wooden ink stone

Process(es):

expressing the different patterns of ink developed, expressing it in both 3D and 2D

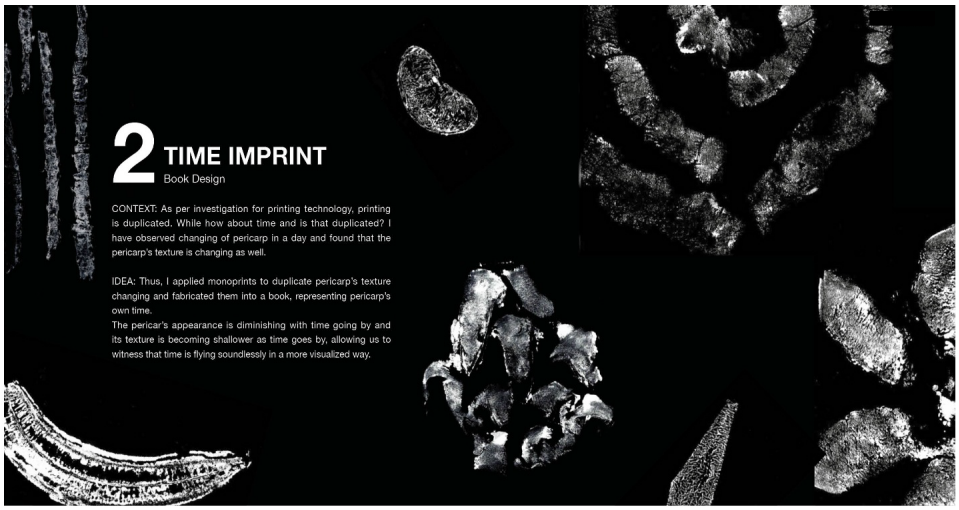


Image 5

Sustained Investigation

Height: 6

Width: 8

Materials:

rice paper, printing, ink, fruits peel, photoshop

Process(es):

applied mono-prints to duplicate pericarp's texture changing and fabricated them into a book(series)

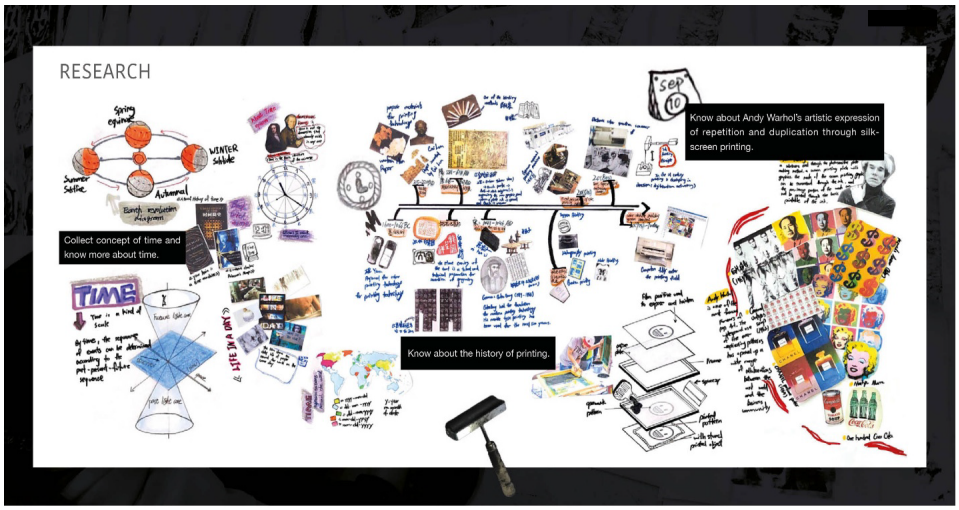


Image 6

Sustained Investigation

Height: 10

Width: 13

Materials:

rice paper, Wikipedia , paper carton, photoshop, indesign

Process(es):

collect the concept of time, and to know and define time, while studying the history of printing



Image 7

Sustained Investigation

Height: 4

Width: 2.8

Materials:

rice paper, paper carton, ink, water color ,photoshop, indesign

Process(es):

perform rubbing through Intaglio and incised inscription

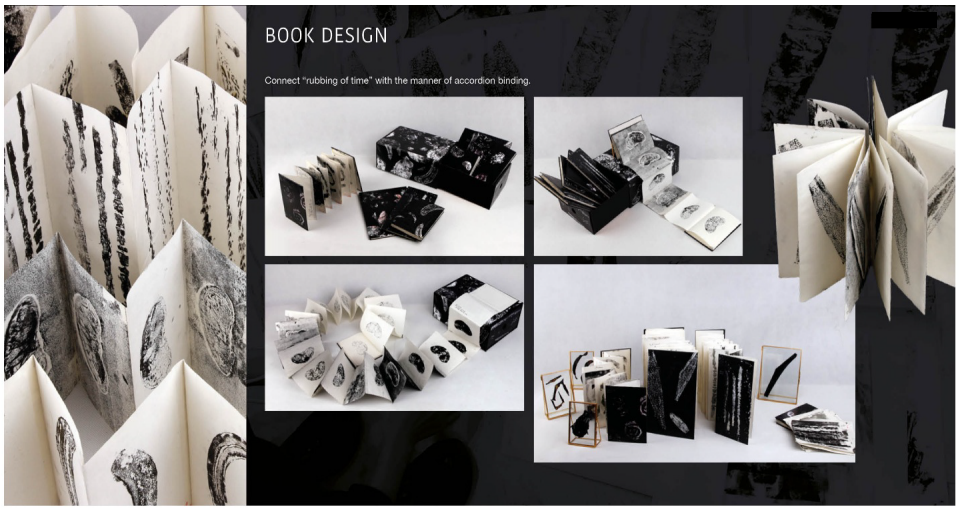


Image 8

Sustained Investigation

Height: 4

Width: 2.8

Materials:

rice paper, paper carton, ink, water color, water, normal paper photoshop, indesign

Process(es):

to connect the different status of fruit peels by printing and connecting them withaccordion binding



Image 9

Sustained Investigation

Height: 13

Width: 2.8

Materials:

rice paper, paper carton, ink, water color, water, normal paper photoshop, indesign

Process(es):

public exhibition to express my ideas over the importance of printing and time in a visualized way

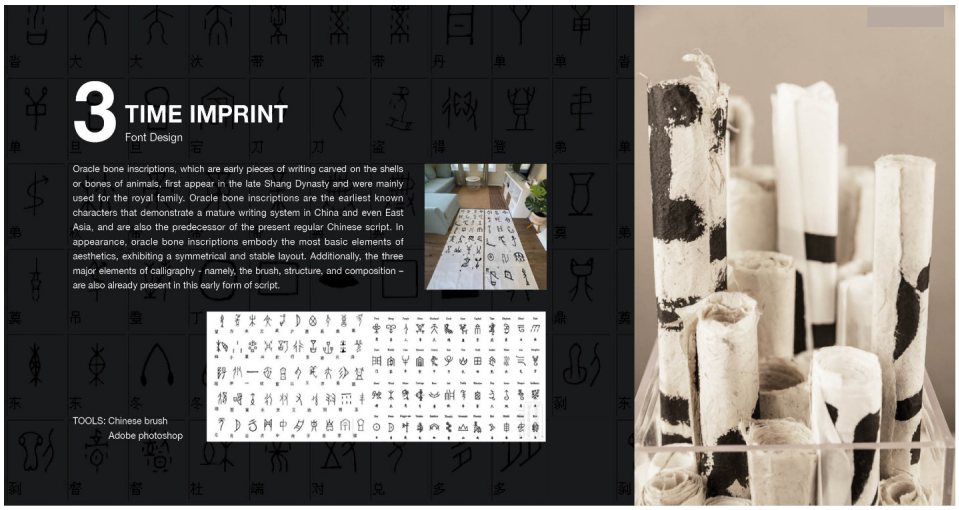


Image 10

Sustained Investigation

Height: 52

Width: 16

Materials:

photoshop, print, calligraphy brushes, inks, ink stone, rice paper, transparent glass box

Process(es):

Combine the over 6 types of Chinese calligraphy scripts and English to create a visualized language

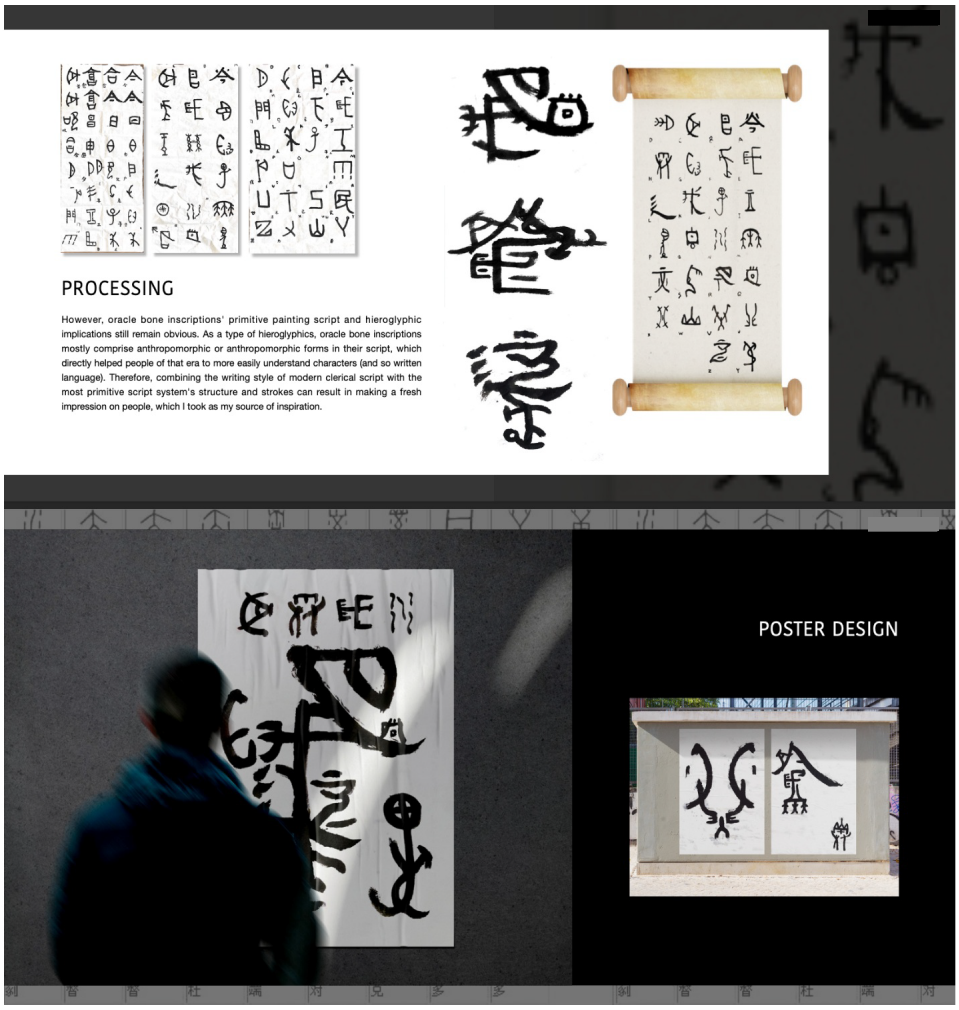


Image 11

Sustained Investigation

Height: 52

Width: 12

Materials:

photoshop, print, calligraphy brushes, inks, ink stone, rice paper, transparent glass box

Process(es):

Using the visualized language created to create posters and characters while both meaning matters



Image 12

Sustained Investigation

Height: 18

Width: 12

Materials:

photoshop, print, calligraphy brushes, inks, ink stone, rice paper, transparent glass box

Process(es):

Using previous works of different scripts to create a unpredictable visual appearance of ink pattern

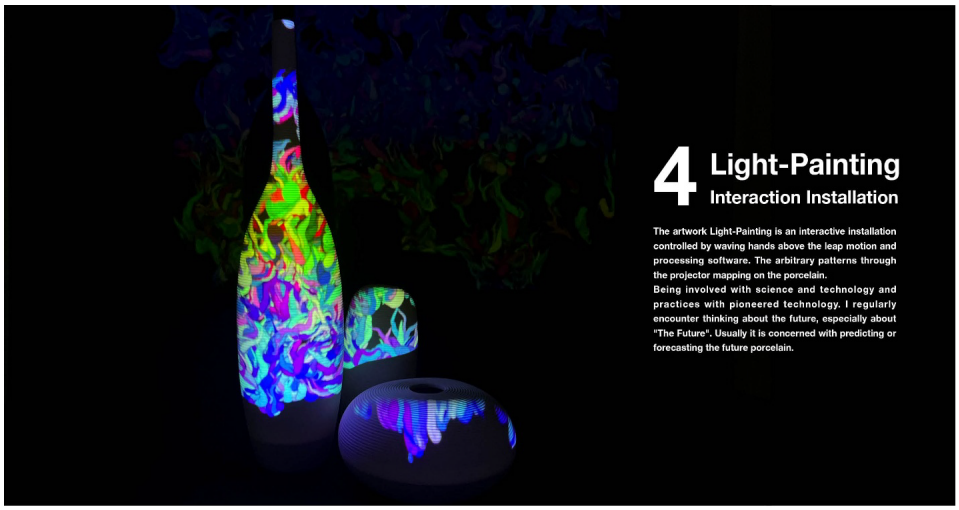


Image 13

Sustained Investigation

Height: 15

Width: 12

Materials:

ceramic, projector, processing, ink, calligraphy brush, pencil

Process(es):

creating an interactive installation controlled by waving hands above the leap motion and a software

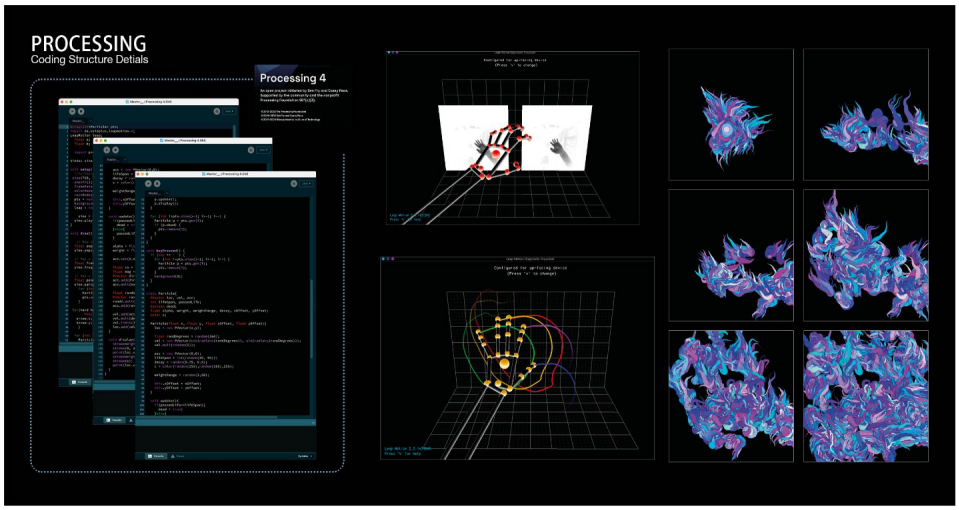


Image 14

Sustained Investigation

Height: 15

Width: 12

Materials:

ceramic, projector, processing, ink, calligraphy brush, pencil

Process(es):

visualizing processing coding structure details, leap motion adjustment, and the randomness of graph

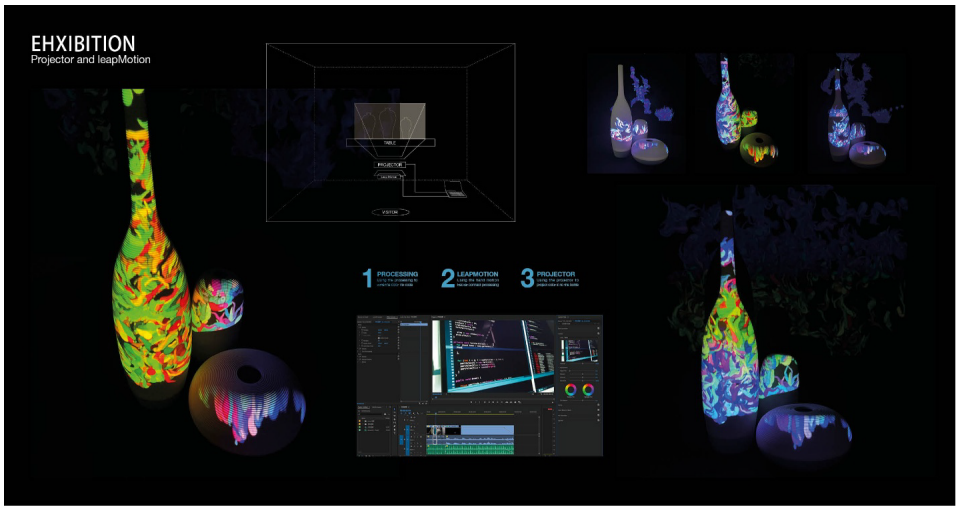


Image 15

Sustained Investigation

Height: 15

Width: 12

Materials:

ceramic, projector, processing, ink, calligraphy brush, pencil

Process(es):

exhibition space details, man made ink texture patterns and projector connection method

Selected Works–Score 5

Scoring Criteria	Score Rational
Writing Written evidence identifies materials, processes, and ideas.	The written evidence in these works clearly identifies materials, processes, and ideas and guides the intentions behind the work. For example, in work 3, the process describes “collect the concept of time, and to know and define time, while studying the history of printing,” and connects to the infographic arrangement of research around the history of printmaking, including embedded text in the image for emphasis.
2-D/3-D/Drawing Art and Design Skills Visual evidence of **advanced** 2-D/3-D/Drawing **skills**.	Visual evidence of advanced 2-D design skills is apparent throughout the five works. The attention to compositional layout consistently informs the images and processes and uplifts the ideas in each. Work 4 is an example of a well-developed plan for arranging posters, images, and objects for subsequent installation in an exhibition. Three general sections divide the picture plane and utilize balance and connection. Adding text to the image adds visual information and variety juxtaposed against the blocks of photographed images.
Materials, Processes, and Ideas **Visual relationships** among materials, processes, and ideas are **clearly evident** and **demonstrate synthesis.**	Materials used to make the images in this portfolio range from ink and paper to digital. Both physical and time-based processes are considered and are present in the work. Works 1 and 5 are examples of integrating materials, processes, and ideas, demonstrating synthesis. In work 1, calligraphy is a foundation for exploring methods of using brushed ink strokes to form patterns and logos for product design. The dynamically organized composition with proportion and balance clearly communicates the idea. In work 5, the exhibit’s identified time element is an “interactive installation controlled by waving hands.” An image of coding in process at the bottom center of the composition further connects the visual information to a time-based experience and samples of colorful digital patterns suggest possible outcomes of interacting with the program.



Work 1

Selected Works

Height: 5

Width: 7

Idea(s):

Ink is one of the four treasures of Chinese study, which can be seen beside being in 1D's flat form.

Materials:

paper, ink, calligraphy brush, pen, pencil, photoshop, pro create

Process(es):

formed the cylinders with paper and drew with calligraphy brushes creating a three dimensional view



Work 2

Selected Works

Height: 9

Width: 17

Idea(s):

The Movable type combing with graphic printing, I imprints time within it.

Materials:

rice paper, paper carton, ink, water color, water, normal paper photoshop, indesign

Process(es):

to connect the different status of fruit peels by printing and connecting them withaccordion binding



Work 3

Selected Works

Height: 15

Width: 13

Idea(s):

sources, fun facts, history, and related knowledges I gain from the studying of printing

Materials:

rice paper, Wikipedia , paper carton, photoshop, indesign

Process(es):

collect the concept of time, and to know and define time, while studying the history of printing



Work 4

Selected Works

Height: 18

Width: 12

Idea(s):

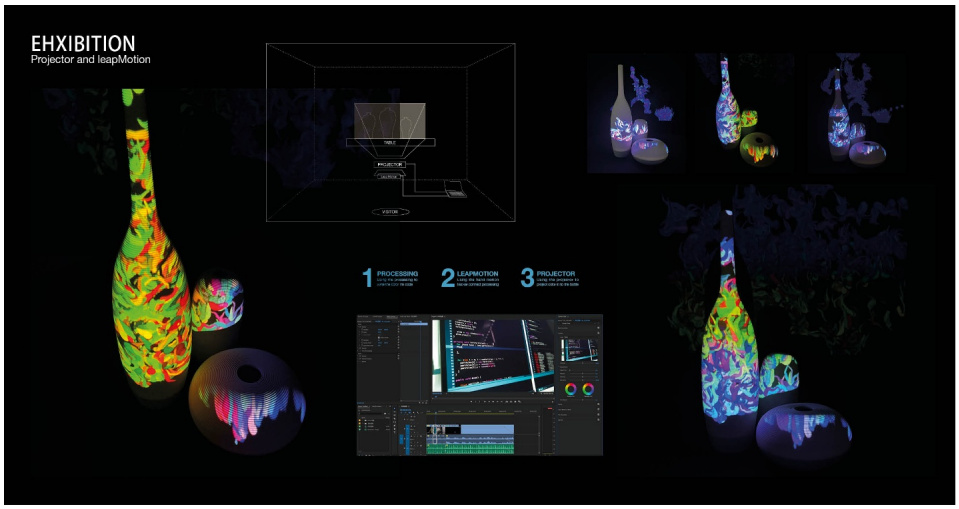
creating egos calligraphy figure using traits from all types of calligraphy writing and English.

Materials:

photoshop, print, calligraphy brushes, inks, ink stone, rice paper, transparent glass box

Process(es):

Using the visualized language created to create posters and characters while both meaning matters



Work 5

Selected Works

Height: 15

Width: 12

Idea(s):

colors can be edit, where it can be created vividly in a three dimensional space, instead just 1D.

Materials:

ceramic, projector, processing, ink, calligraphy brush, pencil

Process(es):

creating an interactive installation controlled by waving hands above the leap motion and a software