2024 AP® 3-D Art and Design

Sustained Investigation and Selected Works

Written Evidence

Sustained Investigation

Identify the inquiry that guided your sustained investigation.

Response:

Can repairing something make it more beautiful? My investigation uses visible repairs like patches, darning, and other mending techniques as well as healing imagery to represent how I am learning to heal from physical and emotional pain. The meticulous mending techniques I employ create time for careful reflection. I experimented with botanical motifs to symbolize different emotions using Victorian flower language and flower symbolism. I used gold to reference the Japanese art of Kintsugi and emphasize the value in the process of repair.

Describe ways your sustained investigation developed through practice, experimentation, and revision.

Response:

My work began as an exploration of how healing can be represented physically through mending, but as my work progressed I shifted my focus to reflect on personal struggles, focusing on a different aspect of myself with each piece. I also shifted away from working on the body and toward larger/more interactive pieces. I used moodboards to develop a visual language and took inspiration from historical objects and their connotations: handkerchiefs=emotion, china=antiquity, or stockings=intimacy. Hand-sewing and meticulous repair techniques become therapeutic and allow for personal reflection.

Image 1

Sustained Investigation

Height: 48

Width: 48

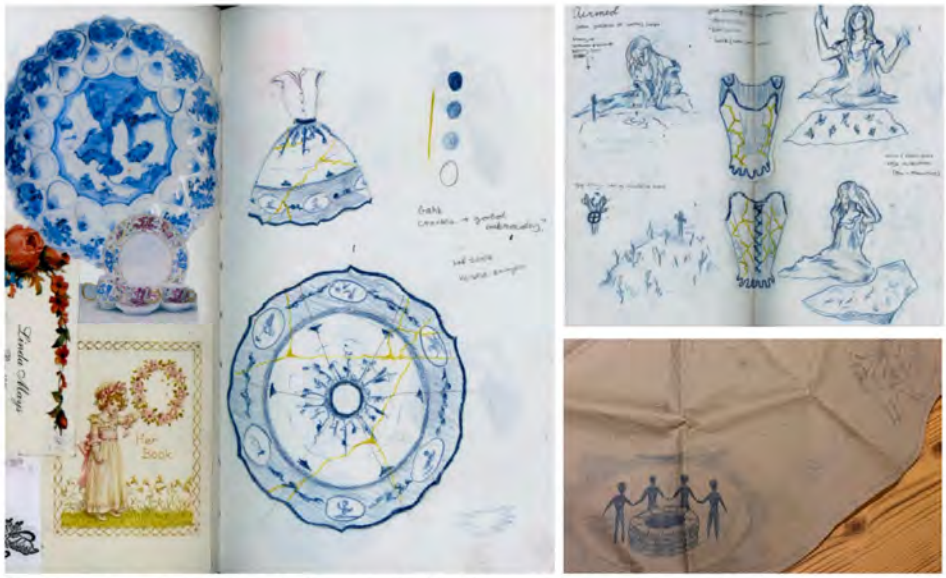
Depth: 2

Materials:

hand-made skirt, batik with indigo dye, beading

Process(es):

Celtic myth: healing others after personal tragedy blue=melancholy gold=healing beading=kintsugi



Planned a 4- panel story but expanded to 6-panels for a more cohesive narrative

Image 2

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

sketchbook pages, half-scale paper mock-up to plan surface design

Process(es):

china plates=ancient stories/antiquity surviving today Celtic myth simplified into a 6-panel story

practicing resist-dyeing process

process photos

Image 3

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

test panel, dyeing process includes many layers of dye and wax resist

Process(es):

experimenting with layers of indigo dye for range of values

gold rips changed to calla-lilies (symbol of delicateness)

Image 4

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

sketchbook pages planning surface/composition, embroidery process photo

Process(es):

changed fabric to figure-skating costume mesh to reinforce skating theme and increase mobility

Image 5

Sustained Investigation

Height: 30

Width: 12

Depth: 9

Materials:

hand-made tights, chiffon, organza, sashiko stitching, embroidery, beading

Process(es):

work becomes more personal

bruises=grit tights=intimacy gold=beauty in healing calla lily=delicate

Made a mock-up of shirt to experiment with ruffles, revised them to drape better on final

Image 6

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

mock up vs final revising ruffle style and adjusting fit before making final piece

Process(es):

creating outfit from second-hand clothes, adding transparent layer on top

Image 7

Sustained Investigation

Height: 50

Width: 20

Depth: 20

Materials:

hand-made organza top, darning with gold thread, second-hand clothing

Process(es):

unconventionally repairing damaged clothes gold=beauty in healing

experimenting with button placement

sketches/idea development

Image 8

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

experimenting with composition, sketchbook pages planning glove construction

Process(es):

added painted flowers on buttons to improve unity

Image 9

Sustained Investigation

Height: 19

Width: 10

Depth: 2

Materials:

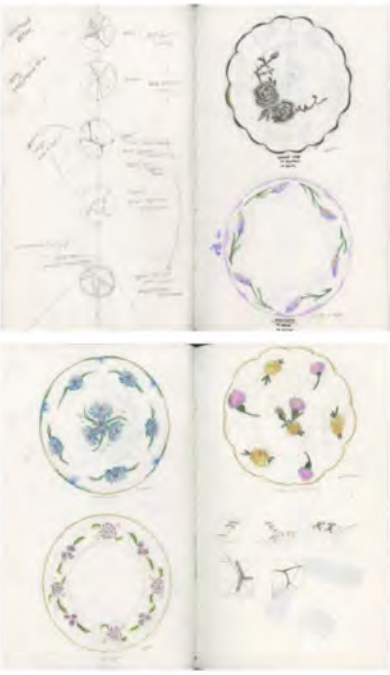
hand-made gloves, acrylic on buttons and cardboard, embroidery

Process(es):

hands fasten into fists=isolation

buttons=fastening, limiting

gloves=protection daffodils=rejection



planning plate designs using flower symbolism

Image 10

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

sketchbook pages planning plate designs and means of repair, plate-breaking process

Process(es):

black rose=despair purple hyacinth=regret blue cornflower=delicate pink yarrow=healing

Image 11

Sustained Investigation

Height: 65

Width: 6

Depth: 12

Materials:

painting blank plates, breaking them, repairing with staples, hook-and-eye closures, and safety pins

Process(es):

shifted away from working on the body gold=healing process flowers=victorian flower language/emotion

Planning installation: revised grid from 4x4 to 5x5 to strengthen juxtaposition

Screen printing test on muslin

Image 12

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

sketchbook pages planning installation, screen print test

Process(es):

scanning antique handkerchief, screen printing scan onto organza squares "useless copies"

Image 13

Sustained Investigation

Height: 60

Width: 60

Depth: 36

Materials:

screen print on organza, antique handkerchief, gold thread

Process(es):

one repaired thing better than many copies gold=repair/value screen print=artificial grid=repetitive

Sketches and research to develop concept

Image 14

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

sketchbook photos planning form and ideas

Process(es):

comparing stages of grief to stages of plant growth, plant regeneration=metaphor for grief

Image 15

Sustained Investigation

Height: 68

Width: 36

Depth: 36

Materials:

hand-sewn parasol, acrylic on fabric, chiffon, lace

Process(es):

began allowing viewer interaction

gold=healing branch=grief process/regeneration white=mourning

Sustained Investigation–Score 3/3/3/3

Scoring Criteria	Score Rationale
Row A: **Inquiry** Score: 3 Written evidence **identifies** an inquiry. **AND** Visual evidence **demonstrates** the inquiry. **AND** The inquiry **guides** the development of the sustained investigation.	The written evidence identifies an inquiry that guides the sustained investigation supported through advanced visual evidence. To answer the question, “Can repairing something make it more beautiful?”—the portfolio investigates the idea and act of mending and healing. Style is also considered and draws inspiration from a multicultural blend of Japanese, Victorian, and Celtic influences. The inquiry guides the sustained investigation’s development by the essence of Japanese Kintsugi, Victorian floral language, and Celtic storytelling through traditionally utilitarian articles. Even the compositions guide how the work is displayed, experienced, performed, and documented photographically.
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 ways** the sustained investigation **developed** through practice, experimentation, and revision.	Practice, experimentation, and revision are visually evident in the work and demonstrate the development of a sustained investigation. The written evidence, including sketches and notation accompanying each image, offers valuable insight into the development of the portfolio. For example, Image 3’s label states, “practicing resist-dyeing process,” and is brought to fruition with the finished work in Image 1. The sketch in Image 2 provides visual and written evidence that the original design concept for the outfit consisted of four panels rendered on the blouse and revised to six panels along the bottom of the skirt. Experimentation is evident in the differentiated ways “healing can be represented physically through mending.” The lines of gold “beading” in Image 1, the “Sashiko stitching” with gold thread in Image 5, and the gold “staples, hook-and-eye closures, and safety pins” in Image 11 emulate Kintsugi in three distinct ways. Revision to how the viewer experiences the work is explained as a shift “away from working on the body and toward larger/more interactive pieces,” as demonstrated in the installation of space shown in Images 11, 13, and 15.
Row C: **Materials, Processes, and Ideas** Score: 3 **Visual relationships** among materials, processes, and ideas	The visual relationships among materials, processes, and ideas are evident and demonstrate synthesis. Skillfully manipulated materials communicate with the viewer through various modes of composition. Performative modeling of fashion and installation presents engaging visual narratives. By putting the “mended” on display, vulnerability and courage

are **evident** and **demonstrate synthesis**.	are implicitly conveyed. The “hand-made skirt” in Image 1 employs an intricate series of motifs in “batik with indigo dye.” The imagery in each panel adds to a story of “personal tragedy” as they collectively run horizontally along the bottom of the skirt. The skirt forms a circle emulating a mended plate through the “Japanese art of Kintsugi” when modeled in the sitting pose. In a posture of “reflection,” the model looks down at the gold “beading” that repaired the fractured plate. Victorian-style floral notes, monochromatic values of blue, and delicate fabrics all evoke melancholy and innocence. In an alternative approach, the installation of plates shown in Image 11 displays Kintsugi through four hand-painted plates that hang mended and healed on a wall, while a fifth plate remains broken on the floor beneath. The installation arrangement gives power to the scars on display and suggests a reason for hope. Throughout this investigation, the selected materials convey ideas through physical and conceptual processes. Lastly, there is a sophisticated fluency in how 2-D applications create 3-D forms through fashion, modeling, performance, photography, and installation.
Row D: **3-D Art and Design Skills** Score: 3 Visual evidence of **good and advanced** 3-D skills.	Visual evidence of advanced 3-D skills, as defined by a highly developed comprehension and use of the elements and principles of art and design, manifests in the aesthetic quality of the work. While the work is not a traditional sculpture, 2-D processes on fabric and other objects (advanced in and of themselves) take on volume, form, and occupied/unoccupied space in a way that creates an experience with emotional narratives that engage the viewer through time, rhythm, movement, and meaningful, symbolic use of line, color, and value.

Work 1.1

Selected Works

Height: 48

Width: 48

Depth: 2

Idea(s):

A Celtic myth about using one's grief to help others, looks like a broken plate repaired with gold

Materials:

hand-made skirt, batik with indigo dye=mimics china-plate designs, gold beading=healing/kintsugi

Process(es):

blue=cobalt painting/melancholy
gold=healing circle-skirt=china plate
beading=kintsugi

Work 1.2

Selected Works

Height: 48

Width: 48

Depth: 2

Idea(s):

A Celtic myth about using one's grief to help others, looks like a broken plate repaired with gold

Materials:

hand-made skirt, batik with indigo dye=mimics china-plate designs, gold beading=healing/kintsugi

Process(es):

blue=cobalt painting/melancholy
gold=healing circle-skirt=china plate
beading=kintsugi

Work 2.1

Selected Works

Height: 30

Width: 12

Depth: 9

Idea(s):

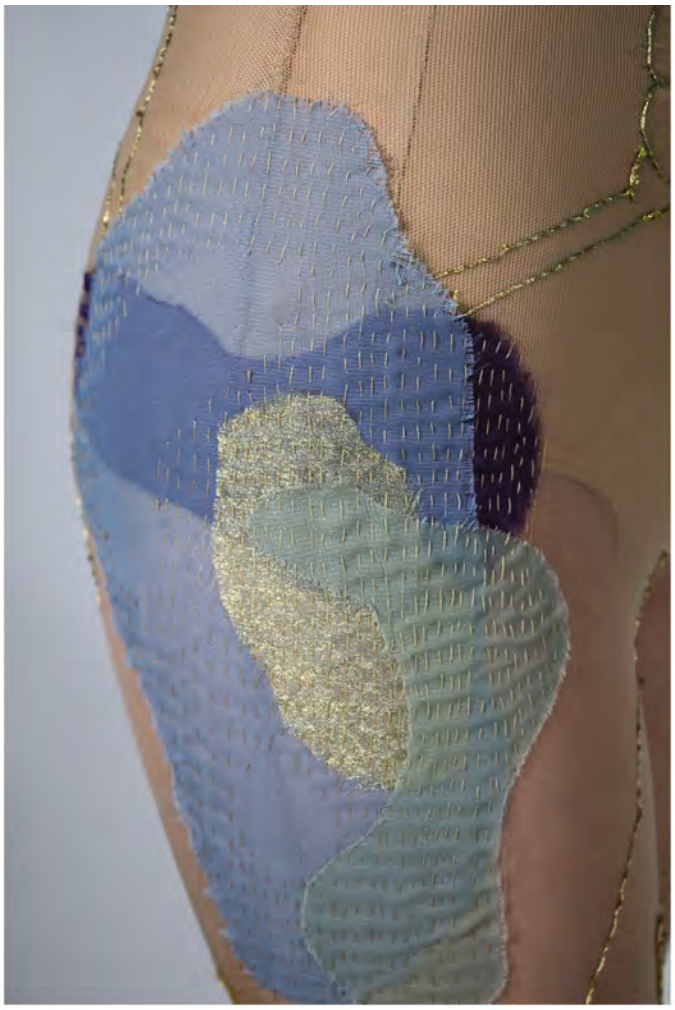
bruises show my pain under the surface, golden calla lilies and scars inspire recovery and grit

Materials:

hand sewn tights, chiffon+organza patches=bruises, sashiko=reinforcement, embroidery, beading

Process(es):

patches=bruises bruises=pain that teaches grit gold=beauty in healing calla lily=delicateness



Work 2.2

Selected Works

Height: 30

Width: 12

Depth: 9

Idea(s):

bruises show my pain under the surface, golden calla lilies and scars inspire recovery and grit

Materials:

hand sewn tights, chiffon+organza patches=bruises, sashiko=reinforcement, embroidery, beading

Process(es):

patches=bruises bruises=pain that teaches grit gold=beauty in healing calla lily=delicateness

Work 3.1

Selected Works

Height: 50

Width: 20

Depth: 20

Idea(s):

Rips in my second-hand clothing are covered with gold to repair it while honoring its past life

Materials:

hand-made sheer top=new life, gold thread=healing/value, second-hand damaged clothing=past struggles

Process(es):

gold=beauty and value in healing

ruffles=sheer layer is "growing" over old clothes

Work 3.2

Selected Works

Height: 50

Width: 20

Depth: 20

Idea(s):

Rips in my second-hand clothing are covered with gold to repair it while honoring its past life

Materials:

hand-made sheer top=new life, gold thread=healing/value, second-hand damaged clothing=past struggles

Process(es):

gold=beauty and value in healing

ruffles=sheer layer is "growing" over old clothes

Work 4.1

Selected Works

Height: 19

Width: 10

Depth: 2

Idea(s):

I am limited by my fear of rejection and I am struggling to learn to connect with others

Materials:

hand-made gloves, acrylic on buttons and cardboard, cutouts/gold embroidery=letting guard down

Process(es):

hands fasten into fists=isolation buttons=fastening, limiting gloves=protection daffodils=rejection

Work 4.2

Selected Works

Height: 19

Width: 10

Depth: 2

Idea(s):

I am limited by my fear of rejection and I am struggling to learn to connect with others

Materials:

hand-made gloves, acrylic on buttons and cardboard, cutouts/gold embroidery=letting guard down

Process(es):

hands fasten into fists=isolation

buttons=fastening, limiting

gloves=protection daffodils=rejection

Work 5.1

Selected Works

Height: 65

Width: 6

Depth: 12

Idea(s):

we all learn to cope with our pain and struggles, we use whatever is available to fix our brokenness

Materials:

painting blank plates, breaking them, repairing with staples, hook-and-eye closures, and safety pins

Process(es):

plates=home/heirloom gold=healing process flowers=victorian flower language/emotions

Work 5.2

Selected Works

Height: 65

Width: 6

Depth: 12

Idea(s):

we all learn to cope with our pain and struggles, we use whatever is available to fix our brokenness

Materials:

painting blank plates, breaking them, repairing with staples, hook-and-eye closures, and safety pins

Process(es):

plates=home/heirloom gold=healing process flowers=victorian flower language/emotions

Selected Works–Score 5

Scoring Criteria	Score Rational
Writing Written evidence **identifies** materials, processes, and ideas.	Written details throughout the portfolio provide helpful information about the visual evidence identifying materials, processes, and ideas. Each work's listed materials and the processes and ideas fields equally maximize the opportunity to communicate. Work 4 shows conceptual activity by utilizing the processes field to convey the symbolism attributed to the materials and subject matter by writing, "hands fasten into fists=isolation buttons=fastening, limiting gloves=protection daffodils=rejection." The ideas field for Work 2 describes that the overlapping shapes represent "bruises" and the linear, "golden calla lilies" are the emanating "scars" that connect to the Kintsugi method of repair mentioned elsewhere within the selected works.
3-D Art and Design Skills Visual evidence of **advanced** 3-D skills.	Visual evidence of advanced 3-D skills, as defined by a highly developed comprehension and use of the elements and principles of art and design, manifests in the aesthetic quality of the work. While the work is not a traditional sculpture, 2-D processes on fabric and other objects (advanced in and of themselves) take on volume, form, and occupied/unoccupied space in a way that creates an experience with emotional narratives that engage the viewer through time, rhythm, movement, and meaningful, symbolic use of line, color, and value.
Materials, Processes, and Ideas **Visual relationships** among materials, processes, and ideas are **evident** and **demonstrate synthesis.**	The visual relationships among materials, processes, and ideas are evident and demonstrate synthesis. Skillfully manipulated materials communicate with the viewer through various modes of composition. Performative modeling of fashion and installation presents engaging visual narratives. By putting the "mended" on display, vulnerability and courage are implicitly conveyed. The "hand-made skirt" in Work 1 employs an intricate series of motifs in "batik with indigo dye." The imagery in each panel adds to a story of "personal tragedy" as they collectively run horizontally along the bottom of the skirt. The skirt forms a circle emulating a mended plate through the "Japanese art of Kintsugi" when modeled in the sitting pose. In a posture of "reflection," the model looks down at the gold "beading" that repaired the fractured plate. Victorian-style floral notes, monochromatic values of blue, and delicate fabrics all evoke melancholy and innocence. In an

alternative approach, the installation of plates shown in Work 5 displays Kintsugi through four hand-painted plates that hang mended and healed on a wall, while a fifth plate remains broken on the floor beneath. The installation arrangement gives power to the scars on display and suggests a reason for hope. Throughout this investigation, the selected materials convey ideas through physical and conceptual processes. Lastly, there is a sophisticated fluency in how 2-D applications create 3-D forms through fashion, modeling, performance, photography, and installation.