2017 Standard Setting Samples

3-D Design Sustained Investigation (Concentration) Score 5

Image	Dimensions	Media
1	16 x 14 x 8	plaster bandage, photo transfer on glass, wood
2	16 x 14 x 8	plaster bandage, photo transfer on glass, wood
3	12 x 12 x 12	photos on acetate, mirrors
4	20 x 13 x 8	scorched clay, copper leaf
5	49 x 12 x 12	photos on acetate, plate glass, wood, mirror spray
6	42 x 12 x 9	photos on acetate, plate glass, wood, mirror spray
7	20 x 16 x 14	photos on acetate, mask, frame installation
8	20 x 36 x 8	chicken wire, wood, torched plaster bandage
9	49 x 36 x 24	wooden pallet, photos on acetate, charcoal
10	49 x 36 x 24	wooden pallet, photos on acetate, charcoal
11	13 x 8 x 4	torched clay, photo transfer on glass, mirror spray
12	13 x 8 x 4	torched clay, photo transfer on glass, mirror spray

Sustained Investigation (Concentration) Statement

1. The central idea for my concentration is the concept of perspective. By focusing on the eyes of the subject, my goal is to create a sense of mystery and confrontation with the viewer. By fragmenting and deconstructing the face, the eyes become the emphasis. Perspective is also manipulated by requiring the viewer to change their physical positioning in order to view the work. Images change relative to the viewer's standpoint.

2. The exploration of my idea began with image 1. I began by breaking up the face into layers so that the negative space created depth and distortion. The image lines up only when the viewer is directly in front of it, eye-to-eye. The elephant in image 4 is deconstructed around the eyes to emphasize their emotion. Using transparent and reflective surfaces (images 3, 5, 6, and 11), I created sculptures using my photography that become more reflective of the viewer the closer the viewer gets to the sculpture. Standing close to these sculptures the photographs practically disappear, replacing the viewer in the place. The viewer's interaction with the deconstructed images of eyes (images 7, 9, and 10) requires the viewer to peer through eyes that don't see (image 7) or are hidden (9 and 10).

Rationale for Score

- This strong portfolio integrates 3-D Design principles, exploring a range of problems. The statement accurately depicts the exploration as unified by a “sense of mystery and confrontation,” stating that the unifying visual element is “eyes.” The topic is made engaging by creations that include and/or reference eyes using realistic, abstract, and symbolic imagery and form. As noted in the statement, many works are designed to encourage viewer interaction (images 3, 5, 6, 7, 9, and 10). The work clearly integrates (with viewer participation) the theme of deconstructing and reconstructing ideas and meanings associated with the eye. Each work is different in terms of the materials and methods of construction, showing variety within the thematic coherence maintained throughout the investigation.

- In general, the work is technically strong. The choices of materials and methods led to compositions that effectively express ideas. There is evidence of experimentation in this body of work — it is clear that a variety of media was considered and processes were honed to develop skill and expertise as these forms were created. For example, clay and plaster bandage are "torched" in images 4, 8, 11, and 12, creating subtle shading and texture effects.

- These images provide evidence of thoughtful decision making. Showing two views of the works seen in images 1 and 2, 9 and 10, and 11 and 12 provide information about the creative process and show that interior and exterior spaces and surfaces are addressed. Images 7 and 8 don't clearly show strong engagement with 3-D space. Another view from a different angle could provide a stronger sense of spatial relationships. The first and last work (images 1 and 2, 11 and 12) present examples of discovery and innovation. The first is a more direct representation of the face (with eyes looking out at the viewer); the last is more conceptual, with the eye area filled in by a scene (what is seen?).

- The work is confident and evocative. Several larger pieces (images 5, 6, 9 and 10) are nearly as tall as a person, allowing viewers to experience the work at eye level, looking into the eyes of within the piece. Examples of transformation and growth are seen in image 4, with the focus on (the lack of) animal instead of human eyes, and the varied use and effect of mirrors and reflective surfaces (images 3, 5, 6, 11, and 12).