2017 Standard Setting Samples

Drawing Sustained Investigation (Concentration) Score 4

Image	Dimensions	Media
1	10 x 8	oil on canvas
2	12 x 9	oil on canvas
3	12 x 9	oil on canvas
4	9 x 12	oil on canvas
5	14 x 11	oil on canvas
6	10 x 8	oil on canvas
7	12 x 9	oil on canvas
8	12 x 9	oil on canvas
9	14 x 11	oil on canvas
10	10 x 8	oil on canvas
11	12 x 9	oil on canvas
12	14 x 11	oil on canvas

Sustained Investigation (Concentration) Statement

1. My concentration is abandoned objects in textile mills. I became interested by looking at different textures in architecture, such as rust, chipped paint and dirt. By exploring textile mills in my community, I discovered the artistic color and texture that could be discovered in these decaying giants that once supplied a way of life for so many people in my community.

2. I began my focus as an exploration of architecture. I was intrigued by the textures of old door knobs and other rusted objects (Images 1, 2, 3, and 4). By exploring abandoned textile mills in my community for inspiration, I discovered I wanted to focus on objects that mill workers left behind (Images 5, 6, 8, 10, 11, and 12). I wanted to capture a sense of decay and abandonment by using the muted colors, rust (Image 1, 2, 3, 4, 7, and 8), and dirty surfaces (Images 6, 8, and 12). I incorporated a broad range of mark-making using a large bristled brush to portray the chipping paint (Images 1, 8, 10). I used a scumbling technique to soften the surfaces (Image 6, 9, 11 and 12), and create a sense of dusty surfaces (Images 9, 10, 7, and 12). The quality of lines, or more specifically the weight of lines on the wooden surfaces, tile, and brick was used to create a sense of depth (Images 8, 9, 10 and 11). I used highlights and shadows to render the various objects (Images 1, 4, 10, 11 and 12) that were left behind. Through my artwork I have represented the deteriorated emptiness this lost industry has brought to my community.

Rationale for Score

- This series is a good sustained investigation; the works address the stated topic through their subject matter. Some clear decision-making and discovery are evident. Initially, the works demonstrate a clear decision to focus on the textures of architectural details. As the work evolves and shifts to the building interiors, spatial structures and compositions become more complex.

- The series demonstrates some transformation and growth. This aligns with the statement's account that the focus evolved from rusty surfaces to objects abandoned by workers when textile mills closed. Despite the problems with perspective in images 10 and 12, those images are more evocative than early works in the

series. This is, even more, the case with images 8 and 11; the simpler spatial representations allow the objects to convey the sense of abandonment clearly.

- Technical competence is adequate, with growth evident in some pieces. Images 1 and 4 provide an example of growth in technical competence; each work depicts a doorknob, but the form of the knob and the space around it are more clearly articulated in image 4 than in image 1. In image 1 the texture is created through visible mark making. In image 4 the texture of both the doorknob and the plate is competently implied. The articulation of space is handled with variable success. In image 6, for example, the perspective is awkward. The illusion of space is more convincing when it is primarily based on the representation of objects, as in image 8.