





<b>Practical expressive artwork</b>	<b>21/32</b>
	<b>17/32</b>
<b>Sub-total</b>	<b>38/64</b>
<b>Contextual analysis</b>	<b>16/30</b>
<b>Evaluation</b>	<b>4/6</b>
<b>TOTAL</b>	<b>58/100</b>

### Advanced Higher Art and Design: Expressive portfolio evaluation

Candidate name:

Candidate number:

Centre number:

State your theme or stimulus and give a summary of your creative intentions

My theme is based on the shapes of skulls and storage crates, which includes different types of textures and patterns. I have combined this with my environment of Arbroath Harbour using the elements of sea and sky as a backdrop for my composition. Both elements of subject matter reflect my theme and title.

Give a brief explanation of how your contextual analysis relates to your practical work

One of my inspirations is the hollyhock hills by Georgia O'Keefe. This inspired me because of its subject matter combined with media handling. I was also inspired by O'Keefe's use of nature combined with her environment and her minimalistic compositions which I felt created instant visual impact.

#### Instructions to candidates

Evaluate the impact of important creative decisions and the effectiveness of artwork with reference to the theme or stimulus, creative intentions and specific turning points.

(6 marks)

Throughout my expressive folio I have used a different range of media for example creating graded tonal effects with coloured pencil, textured brushstrokes with acrylic paints and black pen combined with printing to create pattern. In my first sheets I have used a range of different photographs which I took for research and also examples of O'Keefe's compositional style. I found my sketchbook studies extremely useful when developing my ideas. Once I had experimented with media I started to explore with composition and relationships between the elements of my subject matter. I decided to keep it simple and use the skull as the main focal point. The placing of the flower helps to create visual movement and encourages the viewer to look around the composition. I felt by using monoprinting I was able to create pattern and also reflect the appearance of the crates and creels which have been exposed to the elements for a long period of time. My title is about life after death which I feel is represented by the skull combined with the reality of the environment. The feeling of hope is conveyed by the small window between the two posts which allows the viewer to look out to the horizon between the sea and sky and the hopefully looj beyond. Throughout my expressive folio I have explored different media to create a variety of effects which when combined achieves visual contrasts. Neutral colour I felt was important because it reflected the subject matter and also added realism to the final composition. I added the rope as a continual theme throughout my development and I felt it added pattern and visual interest and also continuity to my theme. The brighter palette of the background allowed the elements of the foreground to stand out and gives the composition depth and distance. The lines of the crates and creels create visual balance with the detailed penwork of the flowers.

## Commentary on candidate evidence

### Section 1 – Practical expressive artwork

Marks range description: Candidates provide evidence of their ability to respond to their theme or stimulus by producing a visually coherent and sustained creative process. This should show relevant investigative research and development leading to the effective resolution and realisation of artwork.

There is a wide range of relevant and promising investigative research including photos of Arbroath harbour, drawings of skulls, weathered planking, rope, creel and netting. There are also four works by Georgia O'Keefe featuring skulls that give a clear sense of what is to come. This material is seen in some stages of development in which the different elements have been cut out and collaged into overlapping compositions. The storage crate panels, rope and netting serve as a geometric pattern set against the focal point of the sheep's skull. The final composition shows a more formal resolution of the idea, and the addition of a black flower head reflects the theme. The process of the rearrangement of the subject matter is visually coherent but not greatly sustained or extended.

This part of Section 1 was awarded 21 of the 32 marks available.

Marks range description: Candidates provide evidence of their ability to apply their understanding of art practice by skilfully and creatively using materials, techniques and/or technology to explore and experiment with visual elements.

The Georgia O'Keefe paintings of skulls and weathered timber that appear as part of the research form the basis of the art practice that the candidate has applied. They have absorbed much of this, but in applying it to the work their ideas are restricted by their skill in drawing. The use of print making and collage is effective in creating the areas of netting along with the textured painting of the sea and sky.

This part of Section 1 was awarded 17 of the 32 marks available.

Section 1 sub-total for practical artwork: 38

### Section 2 – Contextual analysis

Marks range description: Candidates provide evidence of their ability to select an artwork with relevance to their practical expressive artwork and discuss the impact of related contexts through analysis of the features of the artwork.

The connection between the choice of Ram's Head at Hollyhock-Hills as the subject for the contextual analysis and the candidate's practical work is clearly explained in the statement of intent.

The painting is introduced with a well-chosen quote that helps us to understand O'Keefe's relationship with the landscape and in the following paragraphs we get analysis of composition, colour and with references to techniques and intentions. There is not much explanation of the effect of the symmetry or the subtly graded tones, the natural colours, and the divisions of the composition. However, there is reference to contrast and continuity such as the flower and the skull, the land and

the sky, the skull and the landscape. The candidate does not link symbolism to any of the features of the painting. In subsequent passages that aim to establish a context for the work there is the same need for linkage and explanation: for example, we are told that O'Keefe was influenced by Matisse, Rodin and the photographer Paul Strand, but not in what way. The absence of these connections to the subject of the contextual analysis is balanced against some clear observations and analysis that are broadly effective.

This section was awarded 16 of the 30 marks available.

### **Section 3 – Evaluation**

Marks range description: Candidates provide evidence of their ability to evaluate the impact of creative decisions and the effectiveness of their artwork with reference to the theme or stimulus, creative intentions and specific turning points.

This summary of the development of the portfolio provides insights into the candidate's intentions in composition and subject matter, but opportunities for further evaluation have been missed. However, it gives insight of how ideas have emerged.

This evaluation was awarded 4 of the 6 marks available.

**Total: 58 marks**