





Practical expressive artwork	24/32
	28/32
Sub-total	52/64
Contextual analysis	26/30
Evaluation	5/6
TOTAL	83/100

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	
<p>My folio 'Unravelled' is based on the folds and waves created by fabric sheets with the pairing of portraiture to reflect emotions. My subject matter will contain self-portraits intertwined with sheets of fabric to tell a story of my relationship with myself. By depicting myself behind sheets, it will convey my sense of shyness and throughout my folio I will 'unravel' more of myself out from the blankets of fabric.</p>	
Give a brief explanation of how your contextual analysis relates to your practical work	
<p>Alison Watt's work has had great influence on my own, specifically in her use of a neutral colour palette, her bewitching drapery and most of all, her impactful way of communication in expressing feelings and emotions in her paintings. Watt's use of line composition has also influenced my own, with her flowing lines creating visual movement that I wish to convey in my own work.</p>	
<p>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)</p>	
<p>From the beginning of my folio, I had the idea to create lots of large folds and express myself through portraiture. Though, my starting point was with small preliminary sketches that worked itself into more detailed work. This technique allowed me to work out where I was heading and what media choices I felt fit my folio best. I found that I wanted to express lots of detail into my work, to achieve this I used coloured pencils in my smaller pieces to convey a larger idea of upscaling yet still achieving intricate detailing. While researching my folio, I looked at the work of Alison Watt. In particular I was captivated by her colour use to create white sheets, which with close inspection you could see all the colours of the rainbow blended in. This inspired me to play with colour and find my palette that I wished to create with. Watt's work included her own self portraits, which stands as an iconic piece of her art. Her way of painting herself with soft brushstrokes and delicate lines to create a porcelain like finish inspired me to flesh out my self portraiture skills. I worked with several medias to imitate her clay-like approach. Such as oil pastels to blend an array of colours and create detail, another media I found most successful in creating a similar finish to Alison Watt's was oil paint. Oil paint was similarly used by Watt, so it's not surprise. The use of line played a large part in creating my folio. With the lines and folds of a sheet, lines became a waterfall for movement and drew your eyes to follow the swirls formed. Texture played a part in my folio as through working in smaller versions with oil paint, I was able to excrete the paint and create textured lines with my brush strokes. This new texture added to the movement of the folds and waves in my fabric sheets. With this discovery, it was clear oil paint would carry onto my final. In my final piece, I feel that my composition of myself in front of the fabric conveyed a progression of 'unravelling' myself throughout my folio. With the use of a strong colour palette and textured line work, I feel that my final piece depicts drapery well and conveys completion in my folio.</p>	

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.

The research, into folds of fabric is complemented by well observed drawing of hands in various gestures. The use of photographs and references to artists is relevant and convincing and, the arrangement of hands, fabric and figure is tried out in a number of contrasting compositions. Though this development does not take the self-portrait idea far beyond a single composition, it is visually coherent and deliberately directed towards an effective resolution.

This part of Section 1 was awarded 24 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.

This candidate has studied and applied their understanding of the work of Alison Watt. There is a demonstrated understanding of composition, colour, and an assured use of technique that shows a recognisable self-portrait taking shape through a series of effective studies. The drawing shows good observation with a skilful use of tone and an understanding of reflected light. Though the candidate might have taken their experimentation with collage further, they have shown how materials such as water colour, oil pastel, colour pencil and, most effectively, oil paint can be used effectively.

This part of Section 1 was awarded 28 of the 32 marks available.

Section 1 sub-total for practice artwork is 52.

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 relationship between the practical work and the work of Alison Watt is well established in the practical theme and is clearly explained in the statement of intent.

In the contextual analysis the candidate has chosen Watt's, 'After the Bath' and proceeded to analyse composition, colour, gesture, technique and contrast with reference to specific aspects of the painting. Some of these comments are no more than observations, but others thoroughly explain how visual elements are shaping the content of the painting. The section concludes with an effective comment on the two portraits: the artist's young and older self. Further context for the work is found in Watt's family background, 'the dreary weather of Glasgow', and the painting of Joan Eardley. Some of these are less effective because these

influences are not explained. The last piece of context is another painting by Watt; it is possible to see how the artist could be inspired by an earlier work and there are connections between the two paintings, and a link is made clearly.

This section was awarded 26 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 is an effective explanation of the inspirations and technical challenges that the candidate experienced in creating the practical work. There are moments of expressive writing and points of evaluative comment but opportunity for further evaluation have been missed.

This evaluation was awarded 5 of the 6 marks available.

Total: 83 marks