





**Practical expressive
artwork: 22/32
: 20/32
Subtotal: 42/64
Contextual analysis: 18/30
Evaluation: 4/6
TOTAL: 64/100**

Advanced Higher Art and Design: Expressive portfolio evaluation
State your theme or stimulus and give a summary of your creative intentions
Through this portfolio, I have attempted to express a sense of solitary and confinement through expressional means. I have achieved powerful pieces that use varying media usage; whilst not branching out too far as this would counter the main goal of this project. This portfolio is intended to feel confined, and, minimalistic at appropriate times.
Give a brief explanation of how your contextual analysis relates to your practical work
My contextual analysis is based off the work of Tetsuya Ishida's prisoner. A piece of art that is as inspirational to my portfolio as it is surreal. The encaptured state of the young man has a clear relation to my portfolio as my project focused on the confined body shapes. I would like to bring attention to Ishida's depressive state of mind that he effectively conveyed through his artwork - something I believe any artist should aspire to achieve.
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)
I was first inspired to pursue the idea of confinement when reflecting upon my personal life a year prior. My work is based off pictures that took at the beginning of this project. Used to accurately portray the human body and, at times, certain details. My first composition sheet had slight hints to the nature of this portfolio, the arms are a recurring theme throughout this portfolio; representing hope throughout the project. The use of charcoal and chalk having a large part to play in my portfolio; this is due to the bleak and depressive relations to the use of black and white, working particularly well in portraying a hopeless atmosphere. The theme of hope being conveyed through hopeless means is a rather uplifting philosophy that I feel has a place in such a demotivating portfolio. Another theme that will be returning throughout the portfolio is confinement; symbolised through the restrictions created by the lines used in the portfolio. Continuing on from this sheet, I experimented with more abstract ideas, the following sheet being a representation of this new found interest, using water colours to achieve these pieces. These pieces were made intentionally minimalistic as I wanted the focus to be shifted to the line of these pieces. Line was to become the embodiment of confinement that I would continue to use throughout the entirety of the coming portfolio. This experimentation was carried on to the 3 rd compositional sheet, implementing the composition used in the last sheet with new media uses; for example, ink and pen. The pen conveying a far more noticable line that, whilst lacking in volume, portrays an almost unremovable line that has forever left its mark. The following sheet comes back to the theme of hope with the arms, using crayon to compose these pieces. Their varying colours of the same image is representative of how the depressive atmosphere is changing, for better or for worse. Lastly, the final of my portfolio is not a conclusion to the confinement that this person feels, it is nothing more than a complete overview of what has been expressed throughout the portfolio; using the 3D copper rods to fully encapture the unnatural feeling of the character's confinement. There is still confinement. There is still depression. There is still hope. Its all in stasis. There is no way to know the outcome if, they, themselves, don't keep moving.

Commentary on candidate 2 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.

In their evaluation template, the candidate explains that they have attempted to express a sense of solitariness and confinement in their portfolio. The portfolio shows an expressive development of people in confined spaces, culminating in a 3D framework where images of figures are combined.

Through drawings, paintings and carefully selected images of figures in cramped spaces, the research sheet makes a clear and effective introduction to the topic of containment. The intention is to find images that express a sense of restriction. The work of Tetsuya Ishida also features in the research and the candidate explores solitary, introspective poses and figures that look out from, or struggle to free themselves from enclosed spaces. From here, the candidate's creative process moves into a kind of relief sculpture, or frieze, where the contained images are placed. Photographs of this artwork show a person looking out from behind. This is an imaginative and effective development with clear visual coherence and a quite original outcome. However, the images are repetitive, and the process is at times limited.

This part of Section 1 was awarded 22 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.

There are some examples of watercolour and acrylic painting, but the idea of containment is mainly expressed through figure drawing. This drawing is not always anatomically well observed, but much of it is powerful and effective. The candidate makes dramatic use of tonal contrasts and repeated lines that show possibilities of further development. The range of drawing materials, such as white pencil on black paper, pen and wash, charcoal on board, oil pastel, and wash are used appropriately. There is room for further exploration of techniques and extension of the use of visual elements.

This part of Section 1 was awarded 20 of the 32 marks available.

Section 1 sub-total for practical artwork: 42

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 candidate discusses the work of Tetsuya Ishida, focusing on Ishida's painting 'Prisoner'. The candidate explains the relationship between their practical work and the topic of their contextual analysis, and the connection is clear. In the analysis of the painting in which a boy is encased in the structure of a Japanese school building, the candidate discusses the effects of scale, composition, and tone. When addressing texture, there is discussion of the expectation of the Japanese education system, and the candidate draws parallels between the texture of the painting and the school being 'cleansed of all imperfections'. The discussion is relevant and considers the impact of related contexts. Other influences on the artist's work, such as Ben Shan, are brief and less effective, however, the contextual analyses demonstrates a passion and personal conviction that is seen throughout the portfolio.

This section was awarded 18 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.

The candidate begins by explaining that the idea of confinement arose when reflecting on their personal life a year prior to the portfolio being created. Their response to the theme takes discusses their use of materials and visual elements such as composition, volume, line, and monochrome. They are also careful to explain the effect they were intending, for example, how 'line became the embodiment of confinement'. Although this makes a coherent justification of each step in the process, there is little reference to any consideration of alternative ideas, turning points, difficulties, or even uncertainty about a creative decision.

This evaluation was awarded 4 of the 6 marks available.

Total: 64 marks