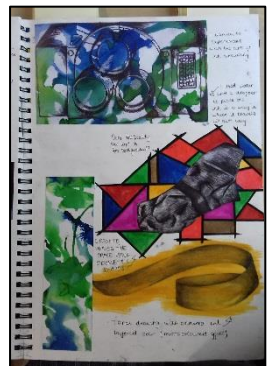
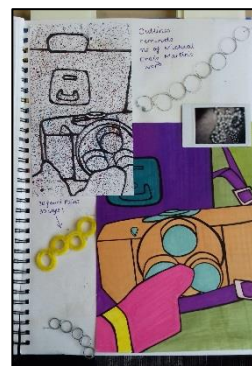
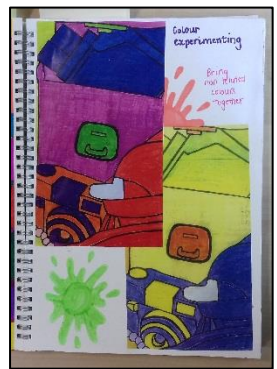
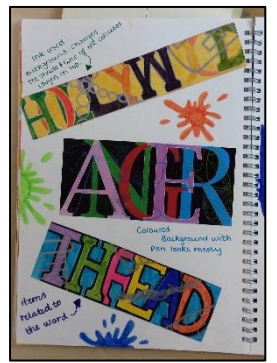
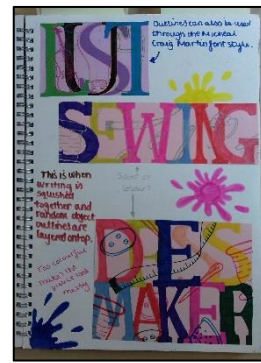
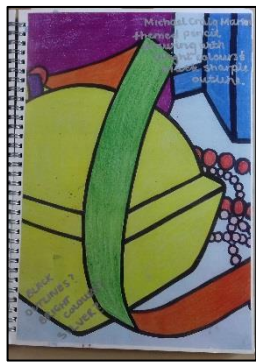
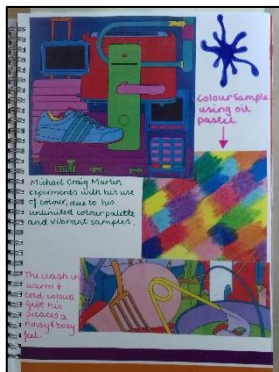
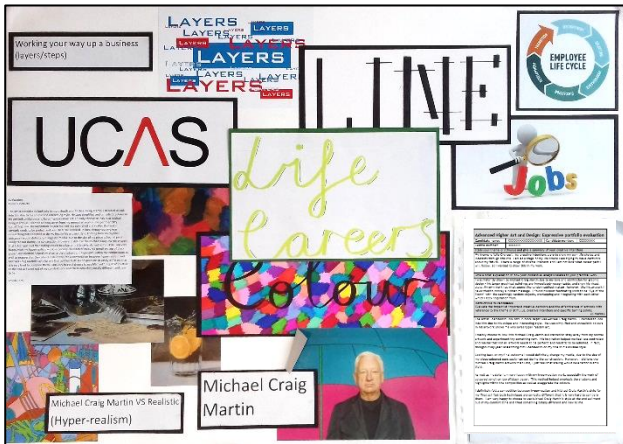


Bookmarked sketchbook pages:





| <b>Advanced Higher Art and Design: Expressive portfolio evaluation</b>   |                        |                          |            |
|--|------------------------|--------------------------|------------|
| <b>Candidate name:</b>   | XXXXXXXXXXXXXXXXXXXXXX | <b>Candidate number:</b> | XXXXXXXXXX |
| <b>Centre number:</b>  | XXXXXXX                |                          |            |
| <b>State your theme or stimulus and give a summary of your creative intentions</b>   |                        |                          |            |
| My theme is 'Life Choices'. My creative intentions were to show my own life choice and interests through still life. I am at a stage of my life where I am trying to make decisions about my future. I have a range of diverse interests and I am not sure what career path I will follow, so I wanted to show this in my work.  |                        |                          |            |
| <b>Give a brief explanation of how your contextual analysis relates to your practical work</b>   |                        |                          |            |
| I was instantly drawn to Michael Craig Martin due to my love and admiration for graphic design - his larger graphical paintings are immediately recognisable, and show his visual style. My own work has what seems like random subject matter, however, like his artwork I have tried to convey a hidden message. I found his most fascinating work to be 'Eye of the Storm' with the seemingly random objects, overlapping and integrating with each other which I took inspiration from.  |                        |                          |            |
| <b>Instructions to candidates</b>  |                        |                          |            |
| 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.<br><b>(6 marks)</b>   |                        |                          |            |
| <p>The artist I decided to look into in more depth was Michael Craig Martin. I decided to look into him due to his unique and interesting style. He uses simplified and unrealistic colours in his artwork unlike me who loves hyper-realism art.</p> <p>I mainly choose to look into Michael Craig Martin as I wanted to stray away from my normal artwork and experiment/try something new. His inspiration helped me feel less controlled and realise that not all artwork needs to be perfect and realistic to be admired. In fact, throughout my year researching him I decided to do my final in his unusual style.</p> <p>Looking back on my final outcome I would definitely change my media, due to the size of my piece coloured pens easily ran out during the construction. However, I did love the Michael Craig Martin artwork that I did, I just feel that scaling would be a factor in this style.</p> <p>As well as his style I am very happy with my hyper-realism work, especially the work of coloured pencil on top of black paper. This method helped emphasise the shadows and highlights within the composition as well as exaggerate the colours.</p> <p>I definitely felt a competition between hyper-realism and Michael Craig Martin's style for my final as I feel both techniques are so vastly different that it is very hard to compare them. I am very happy to choose to use Michael Craig Martin's style at the end as I went out of my comfort zone and tried something totally different and new to me.</p> |                        |                          |            |

| <b>RNQ AH Expressive Portfolio Commentary: Life Choices – Still Life</b>  |  |
|---|--|
| <b>Section 1 - Practical artwork</b>  |  |
| <b>Demonstrating a visually coherent and sustained expressive art enquiry, showing relevant investigative research and development of ideas, leading to the considered resolution of artwork(s)</b> |  |
| <b>Effective</b>  | <p>In this still life folio inspired by the work of Michael Craig-Martin, the development is seen in a sketch book and carefully presented sheets. It shows a collection of objects that the candidate associates with career choices and develops them through a series of sketches and try-outs that show a good understanding of tone and composition. The process is thoroughly annotated and some of the development material is refined and highly resolved, but the mixture of alternative approaches from “hyper-real” to “graphic” is confusing and incoherent.</p> <p>While the work of an artist such as Michael Craig-Martin makes a quite valid influence from which ideas can be developed, this folio is resolved with a work in the style of the artist and it cannot help being compared unfavourably with its inspiration.</p> |
| <b>Showing a personal applied understanding of art practice by skilfully and creatively using materials, techniques and/or technology to explore and experiment with visual elements</b>            |  |
| <b>Effective</b>  | <p>There are several still life studies here that show an appreciation of visual elements such as colour and tone and a good standard of technique. The pointillist still life drawing in gel pen and the collage with fragments of colour paper are refined and well observed and, like the study in colour pencil could easily be regarded as outcomes. However, there are also some clumsy large scale studies and colouring book-like linear experiments in the style of Michael Craig-Martin that show a limited understanding of the work. Using a “cool clean” line in the manner of the artist is more difficult than it seems. The candidate has struggled to draw eloquently in this style and, in the outcome, has not risked any of the overlap or spatial ambiguity that is a characteristic of the original</p>                    |
| <b>Section 2 – Contextual analysis</b>  |  |
| <b>Selecting an artwork with relevance to their enquiry and discussing the impact of related contexts through analysis of its features</b>  |  |
| <b>Partially effective</b>  | <p>This account of Michael Craig-Martin makes a good analysis of “Eye of the Storm”. The artist’s practice is described, and the account of the work makes points about the artist’s use of space, colour and simplification of form. There are also quotes and links to Pop Art in the analysis that give some context to the work. The writing begins with biographical details and the influences of Katz and Al Held but they are not linked to the artist’s work. It ends more successfully with a good attempt to explain the meaning of the work.</p>   |
| <b>Section 4 - Evaluation</b>   |  |
| <b>Evaluating the impact of important creative decisions and the effectiveness of their artwork with reference to the theme or stimulus, creative intentions and specific turning points</b>        |  |
| <b>Partially effective</b>  | <p>There is some evaluation of the final outcome and the colour pencil drawing, but it does not show enough understanding of the project. The candidate mentions “change of media”, but only to say that the colour pens ran out. The comment on “scaling”, gets close to an evaluation, but does it does not explain why this is a factor.</p>  |