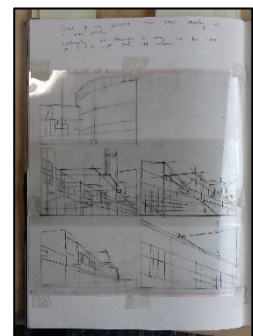
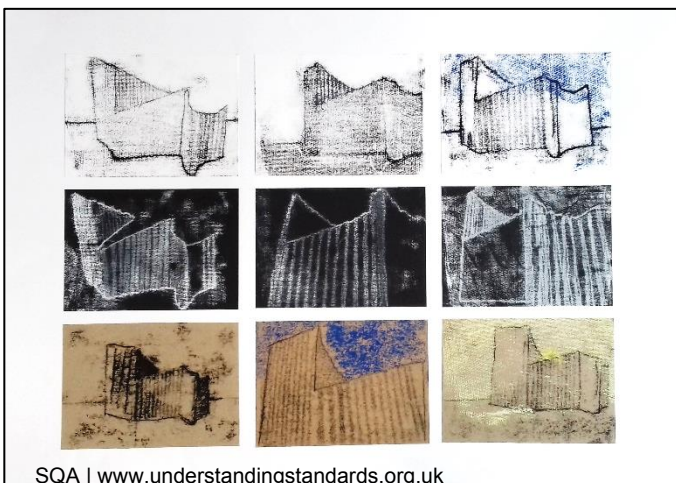
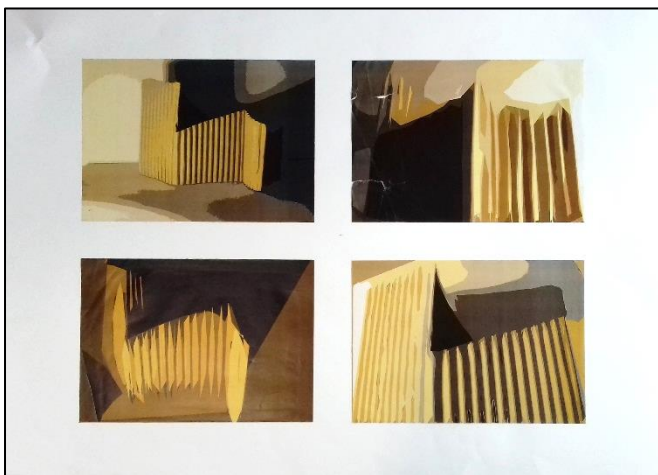
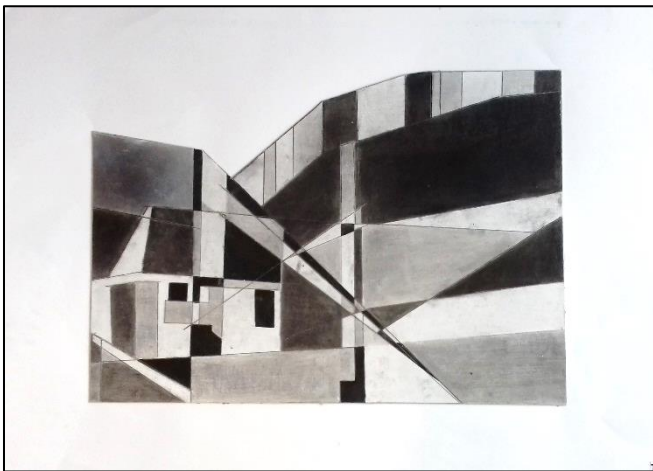
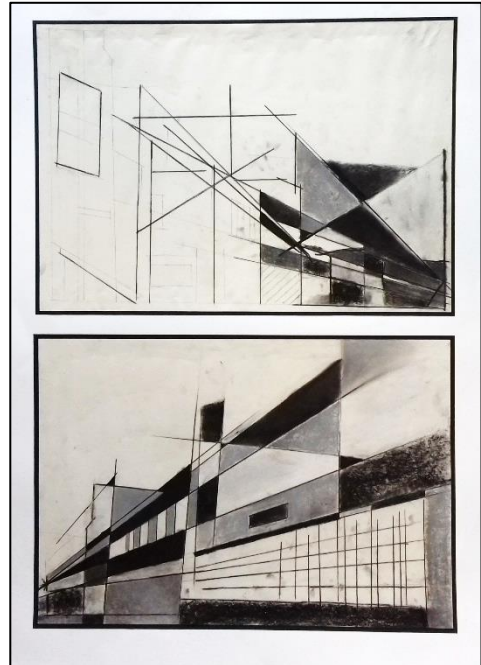
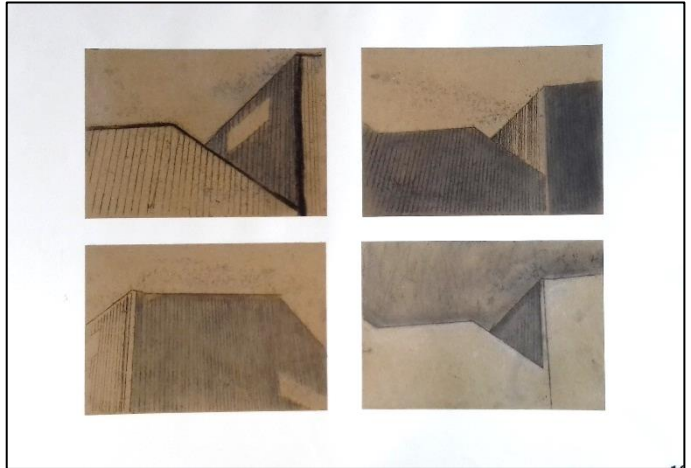


**Bookmarked sketchbook pages**





<b>Advanced Higher Art and Design: Expressive portfolio evaluation</b>			
<b>Candidate name:</b>	XXXXXXXXXXXXXXXXXXXXX	<b>Candidate number:</b>	XXXXXXXXXX
<b>Centre number:</b>	XXXXXXXX		
<b>State your theme or stimulus and give a summary of your creative intentions</b>			
My theme is Shapes from the City. It is based on urban landscape as I enjoy drawing and painting buildings. I wanted to create urban landscape paintings which show isolation and capture the gritty atmosphere.			
<b>Give a brief explanation of how your contextual analysis relates to your practical work</b>			
I decided to look at a series of work William Wray on an urban theme as I tried to implement Wray's style within my work by using very similar colours and brushstrokes on my own paintings. The subject matter and themes that Wray has chosen has greatly influenced me for my coursework. The use of large buildings being isolated with not much around them was a main subject I tried to implement in my own work, starting off with my original photographs taken.			
<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. <b>(6 marks)</b>			
I have decided to use the theme of urban landscapes as the starting point for my folio as I have always had an interest in buildings and the silhouettes they create within a landscape. I was looking at William Wray's work and decided to base my work on his style, as I like the way the buildings emerge like ghosts - which also made me look at Turner's work for colour inspiration.			
I took pictures on holiday and developed some pieces from them but I decided that I didn't like the fussy shapes of their outlines, so I used more urban style buildings from around Glasgow. This is the main turning point in my work and why my folio drastically changes midway through.			
I decided to use printing techniques throughout my folio as it provided me with a nice gritty look that also helped evoke the kind of feelings I was looking for from my pictures and is reminiscent of the building materials used.			
I tried to keep a similar colour palette for most of my work so I had consistency throughout my folio. This allowed me to add patches of bright colours every so often to create areas of focus. Wray's use of blue and orange was a nice effect I tried to implement into some of my work but I decided my final pieces looked better without it.			
I occasionally used sand within areas of my work as the texture it gives really stands out and I feel it worked well in some areas. I also tried to collage in some pieces but I didn't really like the final result it gave so I decided not to use it much during my folio.			
Overall, I am happy with my final result however I wish I had started with the Glasgow pictures as it would have provided me with a better starting point and a clearer path for my full folio.			

<b>AH Expressive Portfolio Commentary: Shapes from the City</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>	This folio presents various forms of urban landscape, from the modern high rise to the streets with 19 <sup>th</sup> century civic architecture that appear in photographs, sketches and drawings. There are also photographs of “big shed” warehousing that form an inspiration for a more abstracted development of compositions through card maquettes into printmaking, painting and stylised perspectives of buildings. The most resolved of the themes, the warehousing, is researched and developed with a sense of purpose and the process of abstraction is ambitious and varied. However the other themes, the streets and perspectives, seem more like false starts or “one-offs” with a less clear background of research or process: they have not been sustained.
<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>	This candidate has shown skill that is equal to the task in most of the drawing and painting. However, much of the work is unresolved and, in that sense, it lacks refinement or “finish”. The development of ideas in the warehouse project shows a good eye for the composition of bold geometric forms in photography and a sensitivity and imagination in developing the idea through collage, low relief and printmaking. The outcome for this part of the folio, which is ambitious and skilful, shows what might have been done with other aspects of the theme.
<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>Broadly effective</b>	This relatively short contextual analysis needs to be seen against the scarcity of material available in the subject which gives it a higher degree of difficulty. It takes us through the influences on the work of William Wray, some are “stated influences”, and others are similarities recognised by the candidate. The connections between these influences and the works of Wray are implied rather than explained in detail, but the candidate has identified a group of stylistic links to the artist. In the analysis of “Glendale”, there are frequent references to the effects of colour, the candidate is reminded of Turner’s “Westminster Sunset” and of Impressionism. There is comment on detail, “incredible amounts”, although the effects of this is only vaguely explained. This is a passionate piece of writing that shows the candidate’s enjoyment of the subject, but it misses opportunities in making clearer explanations of influence and fuller observations of the features of the chosen artwork.
<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>	There are some helpful statements that describe the evolution of the work. The candidate refers to “drastic changes” of direction that explain the unfinished pieces. There is an explanation of the aims and creative intentions of the later textural work. The candidate ends with a brief regret that the folio might have taken a more coherent path with clearer initial research, which is useful insight.