



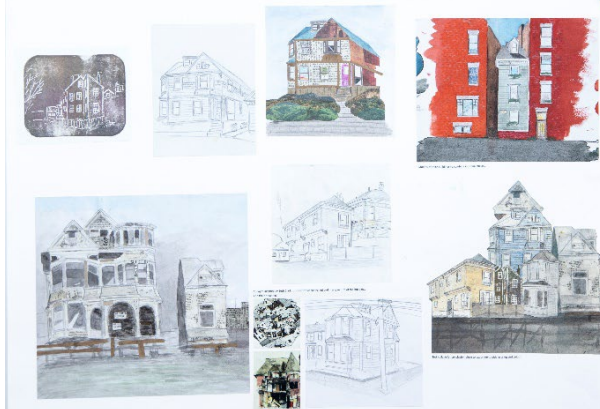
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4 Practical expressive artwork: 18/32

:18/32

Sub-total:36/64

Contextual analysis: 25/30

Evaluation: 4/6

TOTAL: 65

5



Painting of a tall, white, multi-story Victorian house built on a hillside. The house has multiple gables, windows, and a prominent arched entrance at the base. The background shows a blue sky with white clouds and a green hillside.



6





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Advanced Higher Art and Design: Expressive portfolio evaluation

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

Power and domination in the built environment. For this theme I was inspired by spite buildings, that is, building built purely with the intention of impressing, annoying or beating someone or something else. A common theme is constructions built to block the views or access of other buildings.

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

Bruegel's 'Tower of Babel' paintings exaggerate and emphasise a tense feeling of uneasy power and domination. However, this feeling is ironic as viewers are aware of the eventual destruction of the tower from the Book of Genesis. In my pieces I wanted to mimic this feeling by combining negative feelings associated with spite buildings and their reality. For the meaning behind my tower, I wanted it to be contemporary, and I felt the broken, messy relationship that all the buildings had with one another, could foreshadow the eventual fracturing/destruction of the Tower of Babel.

Instructions to candidates

Evaluate the impact of important creative decisions and the effectiveness of your artwork with reference to the theme or stimulus, creative intentions and specific turning points. **(6 marks)**

To begin I focussed on the placement and reality of the buildings, and I studied the Kavanagh Building in Buenos Aires. I studied it from several angles and its relationship with the surrounding environment. I used pencil and watercolours to begin as I am confident with them, and they lead to quick results. Later I created two different linocut designs that I repeated several times to improve my methods. The most successful pieces were where I layered prints over each other and where I mixed inks with water to create a murky, watery texture. I particularly liked the small collage I did as it helps to convey not only the placement but also the feeling of the building. I used watercolours throughout my work but in particular in my second project as I was inspired by the watercolours of Edward Hopper and how he creates realistic scenes that capture the feeling and mood of a place, in my project I wanted to show the isolation and loneliness of the house. I then created pieces featuring a variety of different spite buildings in various styles. At this point I learnt about the artist Seth Clark, who became a major inspiration as I experimented with collage. I created the Tower of Babel out of a collage of spite buildings to create a chaotic and uncontrollable atmosphere and it is successful in this regard. To create the foreground and background I used chalk pastels with the same technique as I had used earlier to create a wild landscape. This rural landscape of hills, fields and wasteland mimics the landscape around Bruegel's (little) Tower of Babel'. However, as my artwork was intended to be a contemporary take on the Tower of Babel (like Bruegel's that appears to be based in 16th century Europe) I decided to make the surrounding environment around the tower to be dominated by housing, in particular modern suburban style buildings as they are synonymous with the modern age. I used collage again to mimic the way estates of housing are built in modern cities, and I blended this with the softer textures of the chalk pastels in the background as despite the spite buildings coming from all over the world, I wanted to connect my piece with a landscape that is recognisable and familiar to people around my home. The unbalanced composition of

the piece is effective in showing the uneasy and unpleasant relationship of the buildings and the Tower with the landscape.

Commentary on candidate evidence

Candidate 1

The theme is 'Power and Domination in the built environment.' It was originally inspired by 'Spite Buildings'. Built with the intention of blocking, 'impressing, annoying or beating someone'

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 initial research, in the form of drawings, watercolour and printmaking, is on the 'Kavanagh' building in Buenos Aires. It is shown from different angles as a collage and as well as a triptych. This is followed by a group of smaller, of more rural Hopper-like 19th-century American 'spite' houses. In the final phase in this progression of ideas, the buildings are combined with printing, collage and pastel into a tower of Babel, inspired by Brueghel, that is seen in three resolutions. The of subject matter of this portfolio, the repeated images of buildings and the idea of architecture as 'power and domination', provide a coherent direction, but there are no preparatory studies and a lack of visual unity. It reflects an unplanned, ambiguous creative journey.

This part of Section 1 was awarded 18 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 quality of line used in the drawings and prints of buildings look rather mechanical. Windows are outlined without depth or care in observation, yet, when combined with collage, textured watercolour, and 'inks with water to create a murky texture', the result is effective. The candidate identifies Seth Clark (a contemporary creator of isolated and decaying buildings) as 'a major inspiration'. It is clear that Clark has inspired the candidate's most creative uses of mixed media in the Tower of Babel images. In this part of the portfolio, there is a sense of creative experiment and exploration in the way proportions and perspectives are muddled when collaged photos are used alongside drawing. It matches the ambition of the original idea.

This part of Section 1 was awarded 18 of the 32 marks available

Section 1 sub-total for practical artwork: 36

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 title of this contextual analysis is a question, 'How does Pieter Bruegel suggest a sense of tension and Impeding doom in his two depictions of the Tower of Babel?'. What follows is an answer that explains how the two towers in the scene seem vulnerable to God's wrath and man's folly. The scale of the subject and its detail are well illustrated and explained. This can be seen in the context of the Biblical symbolism, the fall of Rome, and building technology in an expanding multicultural Antwerp. Although there are references to composition, colour and scale, there is only a small space for analysis. The concluding paragraphs return to the original question, beginning with, 'it is difficult to determine...' and, what follows is a discussion that highlights the builders, 'like ants' and the viewers, 'in God's shoes'. This is an effective discussion of related contexts.

This section was awarded 25 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 theme of this portfolio is explored in three phases and the candidate explains his approach to each, discussing the use of materials and giving insights into the thinking behind each. In this way, the various creative decisions are outlined and justified. There are references to specific turning points, which is how the process is explained. However, there is scope for further self-critical assessment or evaluation of the creative process.

This evaluation was awarded 4 of the 6 marks available.

Total: 65 marks