

# Example Candidate Responses

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Cambridge International Level 3  
Pre-U Certificate in  
**ART AND DESIGN (9798 and 9830)**



UNIVERSITY of CAMBRIDGE  
International Examinations

# Example Candidate Responses

## Art and Design (9798 and 9830)

Cambridge International Level 3  
Pre-U Certificate in Art and Design (Principal)

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**Cambridge International Level 3 Pre-U Certificate**

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**Art and Design****9798 Art and Design: Unendorsed****9830 Art and Design: Fine Art****Contents**

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### Introduction

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The main aim of this booklet is to provide examples for those teaching Cambridge Pre-U, and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

Cambridge Pre-U is reported in three bands (Distinction, Merit and Pass) each divided into three grades (D1, D2, D3; M1, M2, M3; P1, P2, P3).

In this booklet a range of candidate responses has been chosen to illustrate each band (Distinction, Merit and Pass). The work in this booklet is not all the work submitted by each candidate. Each response reproduced represents a snapshot of a candidate's total submission and is accompanied by a brief moderator or examiner commentary explaining the strengths and weaknesses of the outcomes.

Teachers are reminded that a full syllabus and other teacher support materials are available on [www.cie.org.uk](http://www.cie.org.uk). For past papers and Examiner Reports please contact CIE on [international@cie.org.uk](mailto:international@cie.org.uk).

## Components at a Glance

Component	Component Title	Total Marks	Weighting (%)	Type of Assessment
1	Portfolio	100	30	Internally assessed and externally moderated at the Centre by moderator.
2	Evaluative Study	100	30	Internally assessed and externally moderated at the Centre by moderator.
3	Project	100	40	Externally set and externally assessed at the Centre by examiner.

## Assessment Criteria

		1 Portfolio 3 Project	2 Evaluative Study
Level	Assessment Objective 1 (AO1) Record	Marks Awarded	
1	a <b>partial</b> recording of observations and insights in visual and/or other forms	1–6	1–4
2	a <b>basic</b> recording of observations and insights in visual and/or other forms, demonstrating a limited understanding of intentions and development of work	7–12	5–8
3	a <b>coherent</b> recording of observations and insights in visual and/or other forms, demonstrating a <b>clear</b> understanding of intentions, meanings and development of work	13–18	9–12
4	a <b>confident</b> recording of observations, ideas and insights in visual and/or other forms, demonstrating <b>secure</b> understanding of intentions, meanings and development of own practice	19–24	13–16
5	a <b>perceptive</b> recording and analysis of images, objects and artefacts, with sustained evidence of an <b>intuitive</b> understanding of intentions, meanings and development of own practice	25–30	17–20

		1 Portfolio	2 Evaluative Study 3 Project
Level	Assessment Objective 2 (AO2) Experiment	Marks Awarded	
1	a <b>partial</b> exploration of the use of materials and processes; <b>unresolved</b> understanding	1–6	1–4
2	a <b>basic</b> exploration of the use of relevant materials and techniques, processes and resources; <b>limited</b> awareness in understanding and refining ideas	7–12	5–8
3	a <b>coherent</b> exploration of the use of appropriate materials, techniques and processes; <b>clear</b> understanding of ideas	13–18	9–12
4	a <b>confident</b> and sustained exploration of the use of materials, techniques and processes; <b>effectively</b> selects and refines ideas	19–24	13–16
5	a <b>creative</b> exploration of the use of materials, processes and techniques; <b>convincingly</b> selects and refines ideas, successfully identifying and interpreting relationships	25–30	17–20

		2 Evaluative Study	1 Portfolio 3 Project
Level	Assessment Objective 3 (AO3) Develop	Marks Awarded	
1	a <b>partial</b> investigation of ideas through an <b>uneven</b> analysis of objects, ideas, images and artefacts; <b>incomplete</b> awareness of purpose and meaning	1–6	1–4
2	a <b>basic</b> investigation of ideas through moderate analysis of relevant objects, ideas, images and artefacts; <b>limited</b> awareness of purpose and meaning	7–12	5–8
3	a <b>coherent</b> investigation of ideas through a <b>competent</b> analysis of objects, ideas, images and artefacts; showing <b>clear</b> understanding of purpose and meaning	13–18	9–12
4	a <b>confident</b> investigation of ideas through a <b>thoughtful</b> analysis of objects, ideas, images and artefacts; a <b>secure</b> understanding of purposes, meanings and their related contexts	19–24	13–16
5	a <b>fluent</b> investigation of ideas through <b>perceptive</b> analysis of objects, ideas, images and artefacts; <b>critical</b> understanding of purposes, meanings and their related contexts	25–30	17–20

		2 Evaluative Study 3 Project	1 Portfolio
Level	Assessment Objective 4 (AO4) Respond	Marks Awarded	
1	a <b>partial</b> response with some realisation of intentions; <b>incomplete</b> awareness of connections	1–6	1–4
2	a <b>basic</b> response, realising intentions; demonstrates <b>simple</b> connections	7–12	5–8
3	a personal, <b>coherent</b> response; <b>clear</b> realisation of intentions and some critical understanding; explains <b>relevant</b> connections	13–18	9–12
4	a personal, <b>confident</b> response; <b>effective</b> realisation of intentions and a <b>secure</b> critical understanding; <b>assured</b> communication of connections	19–24	13–16
5	a personal, <b>inventive</b> and engaged response; <b>significant</b> realisation of intentions; articulates significant connections communicating <b>incisive</b> critical understanding and <b>perceptive</b> judgements	25–30	17–20

## Component 1 Portfolio

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This is a coursework component that will be internally assessed by the Centre and externally moderated by CIE.

The Portfolio should comprise a substantial body of work or a number of smaller relevant pieces. It can be a combination of work that is presented in sketchbook format or be mounted on sheets. The Portfolio may be in any appropriate format but it must show sufficient evidence to satisfy the relevant Assessment Objectives. The work in the Portfolio needs to justify to the moderator the level of marks awarded by the Centre. It is worth noting that quantity is less relevant than quality.

The Portfolio should offer breadth and depth of exploration. It should give opportunities for inquiry, stimulated by the content set by the Centre during Year 12 and underpinned by appropriate sketchbooks/journals/study sheets.

Any critical and contextual investigative work should support, and extend, thinking through the inquiry of the practices of related artists, designers, etc. This analysis and evaluation of working processes, ideas and concepts should actively inform the practical investigation.

In two and/or three dimensions, evidence of:

- a highly informed and personal series of explorations within the chosen endorsed course or unendorsed area(s) of study
- perceptive recording, analysis, organisation and collation of observations, expressions and insights pertinent to intentions
- extensive experimentation with ideas, concepts, materials, techniques and processes
- in-depth evaluation, review and refinement

The Portfolio may also include evidence of:

- investigation of relevant contexts demonstrating independent thinking within analysis and evaluation
- explorations of the practice of other related practitioners to inform and augment the candidate's own work, and an understanding of the cultural/political/personal context within which the work was created

## Example Candidate Response – Distinction



## Moderator Comment

Ceramics with high quality experimentation and outcomes. Assessment Objectives met at Level 4/5 threshold.

**AO1 25/30, AO2 25/30, AO3 16/20, AO4 18/20 – 84/100**



Example Candidate Response – Merit







### Moderator Comment

Ceramics submission; strong on recording and experimentation. Mostly **confident**.

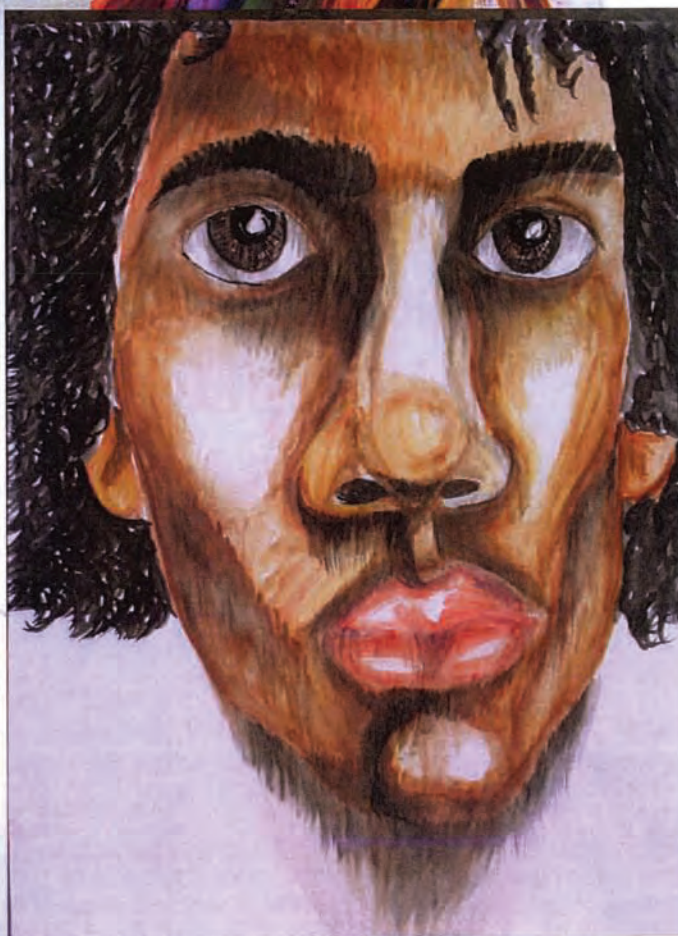
**AO1 23/30, AO2 26/30, AO3 15/20, AO4 15/20 – 79/100**



Example Candidate Response – Merit











Moderator Comment

Bold recording and experiments. **Confident** in all Assessment Objectives.

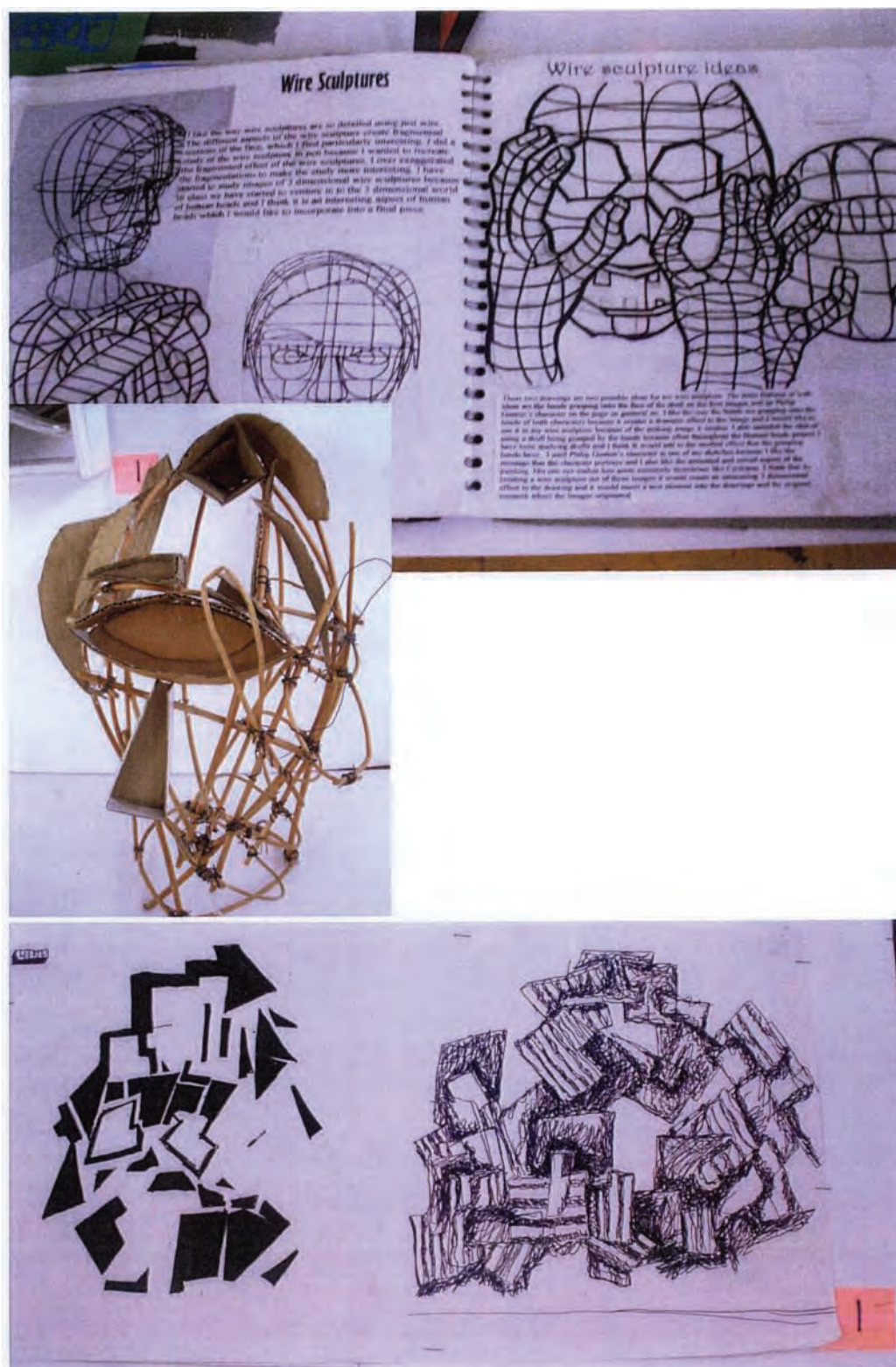
**AO1 23/30, AO2 24/30, AO3 15/20, AO4 16/20 – 78/100**



Example Candidate Response – Merit







## Moderator Comment

**Confident** on Record AO1 and Experiment AO2 Level 4. **Coherent** in Develop AO4 Level 3.

**AO1 22/30, AO2 19/30, AO3 12/20, AO4 13/20 – 66/100**

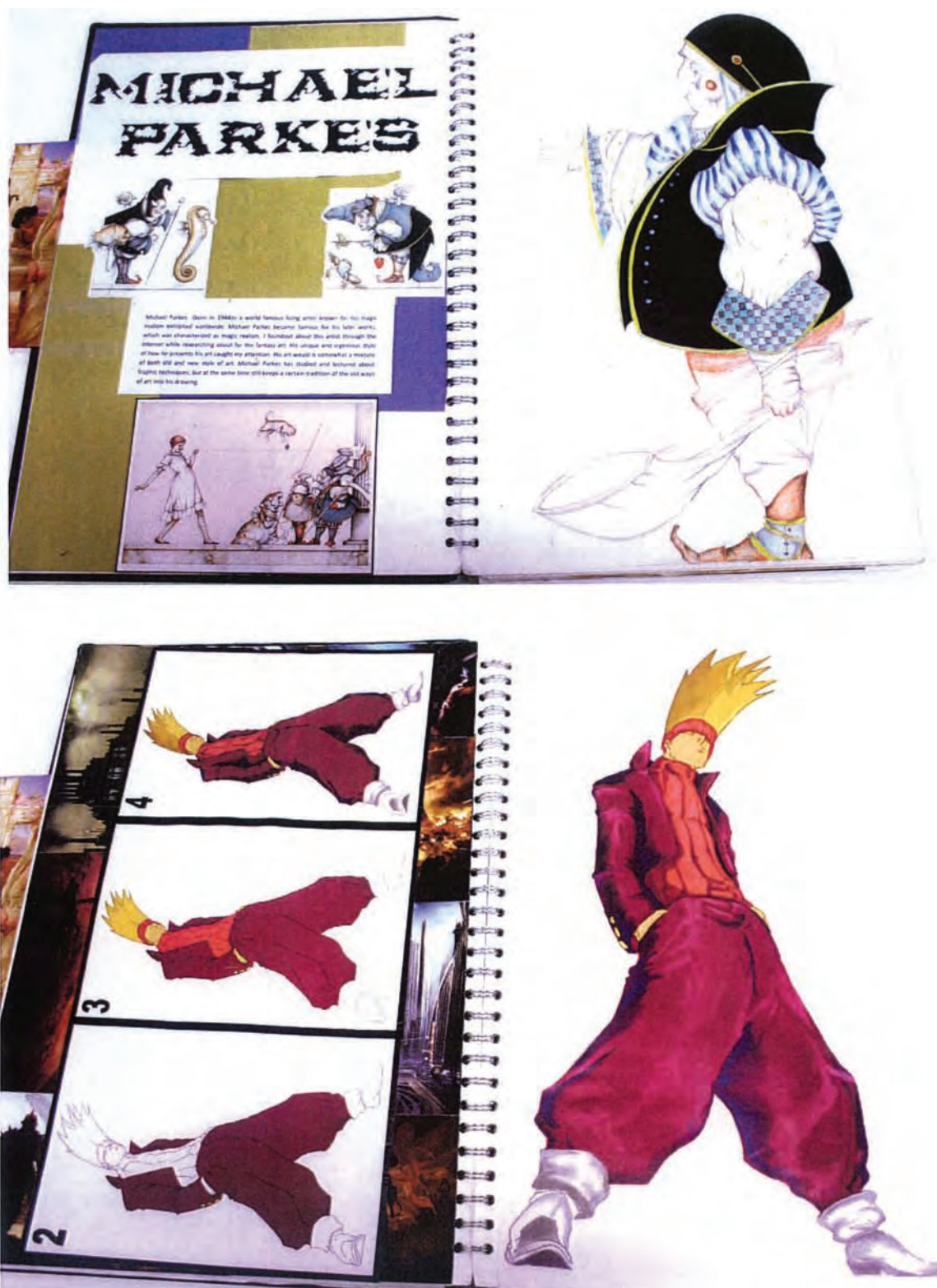
Example Candidate Response – Pass









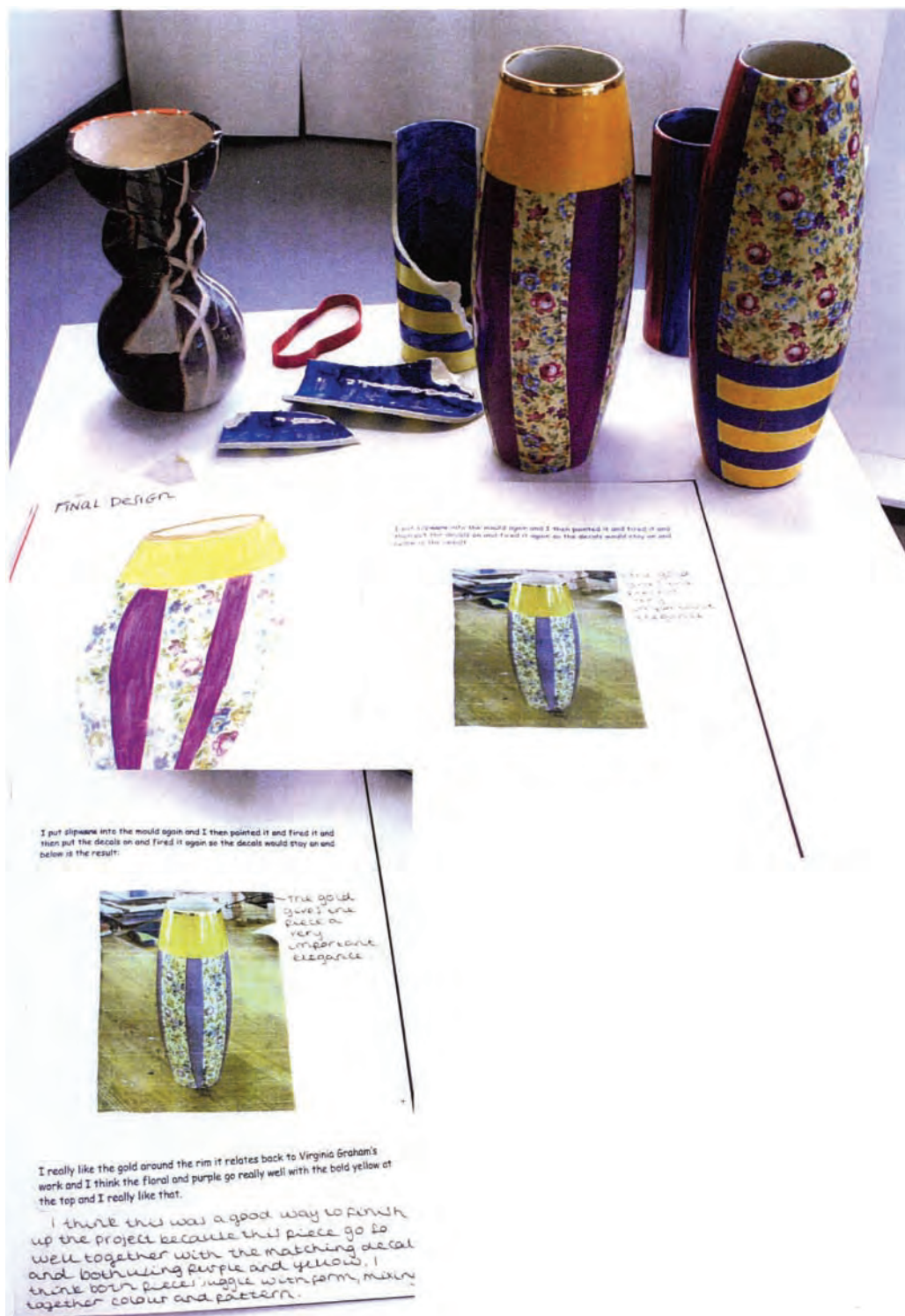


### Moderator Comment

Graphic based portfolio – good quality experiments and study from other artists' work. This response falls into **coherent** Level 3.

AO1 15/30, AO2 16/30, AO3 12/20, AO4 12/20 – 55/100

Example Candidate Response – Pass



Moderator Comment

A fairly weak submission with ideas not matched by skills. The response borders on **basic**.

**AO1 11/30, AO2 11/30, AO3 9/20, AO4 8/20 – 39/100**

## Component 2 Evaluative Study

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This is a coursework component that will be internally assessed by the Centre and externally moderated by CIE.

The Evaluative Study should comprise a minimum of 3,000 words and a maximum of 3,500 words. Candidates should support this critical analysis with practical examples of work which support their study. Candidates should be mindful that, as part of an Art and Design course, presentation as a whole should reflect the aspect of the visual arts they are studying.

This component provides candidates with opportunities to explore individual interests while encouraging them to make connections between the work of others and/or between the work of others and the candidate's own work. The Evaluative Study will involve significant evaluative and critical analysis of an aspect of the visual arts of interest to the individual candidate.

The focus of the Evaluative Study would evolve through ideas generated by candidates during their first year of the course. Candidates should be exposed to a wide range of references such as gallery visits, artists in residence – this type of exposure will lead to relevant and personal ideas for the Evaluative Study. Candidates are expected to have viewed relevant works that relate to their Evaluative Study at first hand. The Evaluative Study may relate to work produced for the Portfolio and/or the Project, but this is not a requirement.

Each candidate must have an individual focus and title for their Evaluative Study, but a class could share a general area – a period, theme, artists – and conduct background work together. However, each candidate must settle on an individual title and produce work that is their own unaided work.

Candidates should choose their own topic but this should be with guidance from the teacher. An outline proposal should then be submitted to CIE for approval before a candidate embarks on the Evaluative Study. This is to ensure that the Evaluative Study meets the assessment criteria for the component.

In their outline proposal, candidates should outline their:

- intentions
- details of research undertaken
- resources list
- suggested presentation

An innovative response, in terms of format or form of presentation, is to be encouraged so long as this does not distract from the essential content of the Evaluative Study.

Candidates need to be mindful that the Evaluative Study involves research and is a preparation for higher education where candidates will be required to follow the conventions of academic study, including references and a references section (such as the Harvard system) – detailing websites, periodicals, reports, interviews, books and journals to acknowledge sources where appropriate. These and any quotations will not count towards the final word count.



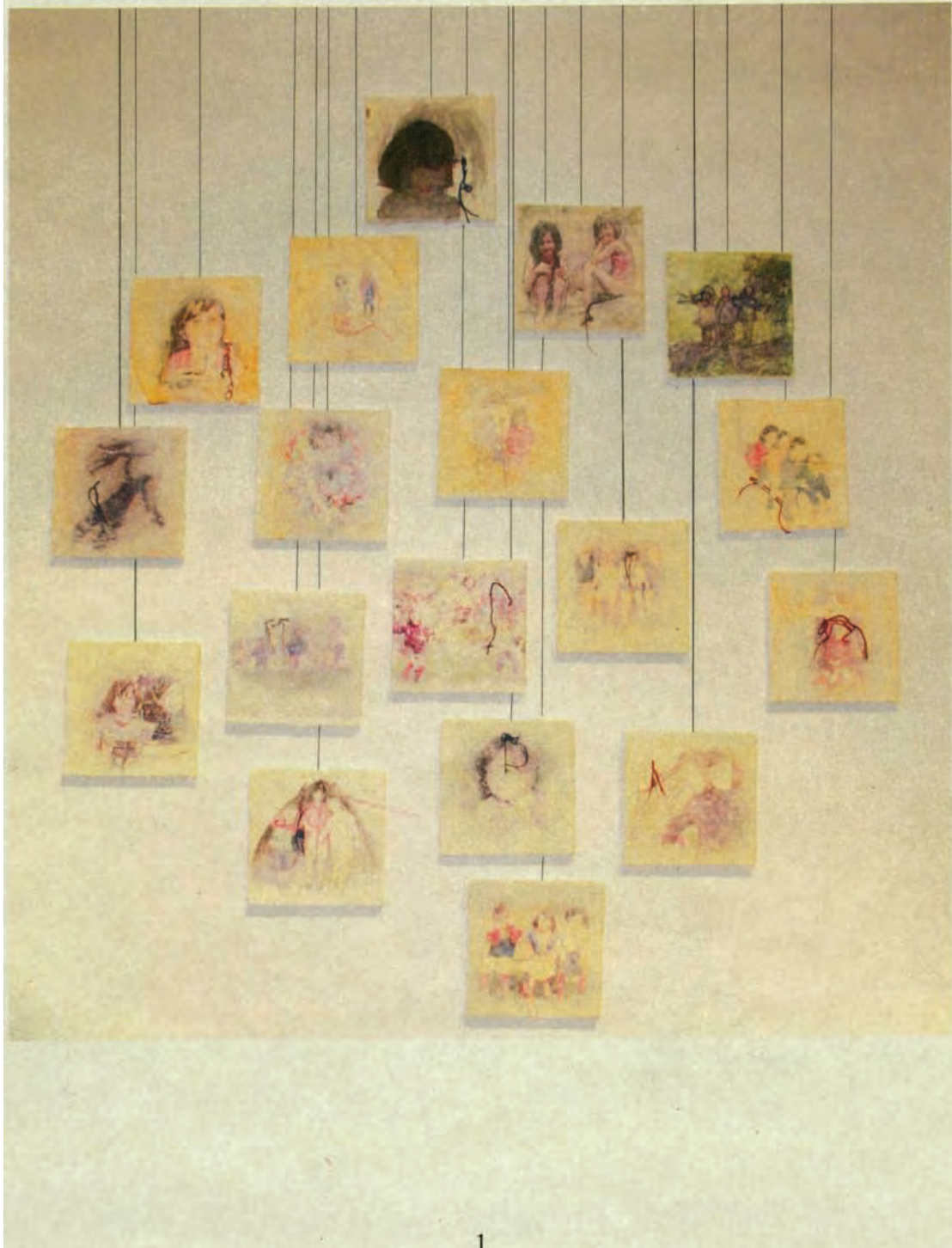
The Evaluative Study must be entirely the candidate's own work. The teacher will need to assist with finding a focus and wording the title, give advice on researching the area, and teach proper academic conventions for the presentation of the written part of the Evaluative Study.

The Evaluative Study should demonstrate evidence of:

- focused, informed and personal investigation
- recording, analysis and organisation of observations, experiences, insights pertinent to intentions
- investigation of relevant contexts demonstrating independent thinking within analysis and evaluation
- exploration of the practice of other related practitioners to inform and augment candidates' own work with an understanding of the cultural, political or personal context within which the work was created

Example Candidate Response – Distinction

**Analyse the way materials are used in communicating the personal life experiences and biographies of Louise Bourgeois and Annette Messager.**



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### Introduction

In this essay, I aim to compare and contrast Annette Messenger and Louise Bourgeois' use of materials in order to fully understand their two different visual approaches and styles which may lead us to think about the concerns and issues in their lives. I also want to pose the question, 'to what extent can the use of materials or subject matter give us clues about an artists' life?', whilst briefly looking at the historical contexts and art movements at the time, e.g. Surrealism and feminism in conceptual art.

My research has come from my personal experiences with the artists' work at exhibitions as well as from books, the internet and interviews. I think it is important to understand that there are limitations to how much one can find out about a person and some sources may be biased or incorrect, so whatever information I have found, I have referenced.

Louise Bourgeois and Annette Messenger both produce unusual and inspiring work, although their styles are completely unique and original. Both artists make works involving a lot of explanation and emotion behind the actual appearance of it, unlike some artists who produce work purely for the aesthetic qualities.



Louise Bourgeois with *Fillette (Little Girl)*. Latex, 1968  
Photograph by Robert Mapplethorpe

Louise Bourgeois is arguably one of the greatest female artists in the world, and one of the most famous living artists. She became well known for her work very late in life, at age seventy one, when she held an exhibition in the Museum of Modern Art, New York. It was a retrospective which included the first detailed accounts of her childhood.

She is known to have once said "All the work I've done, and all the subjects I have ever worked on, find their source in my childhood."<sup>[1]</sup> But whilst incorporating her life, childhood and memories in her work, she has also managed to stay at the forefront of major new art movements in the art world, from Cubism, to Surrealism, and her work is unlike any other artist, completely original and inspiring.



Most famous for her collection, Cells, and her spiders, which are exhibited all over the world, she is also well known for her experimental and creative uses of modern and unusual materials, such as latex, fibreglass, plastics, textiles and glass. Each material she uses is for a specific purpose. Her uses of textiles are often meant to represent the role of the woman. As with many female artists, she uses stitches and fabric sometimes to suggest the traditional domestic duties of a woman in the house. Bourgeois grew up at a time when surrealism was the fashion in the art world. In both her drawings and sculpture, it is evident that there is a slightly surreal quality about them.



Annette Messenger with an installation in *The Messengers*

Annette Messenger is a slightly less well known artist, although equally interesting. She is best known for her unusual collections of things, as well as her manipulated photographs, usually of body parts or faces. Although her work does not necessarily link to her childhood, she uses the woman as a major part of her work, as well as the role of the woman to raise a family, and also the theme of childhood. Although she is known to have said "There is nothing autobiographical about my work; I emphasise my name because I decided to be an artist... I never recount my real life; these are never my true stories,"<sup>[11]</sup> I feel that there must be some connection with the ideas behind her views of childhood and the role of a woman from when she grew up. The biography of Annette Messenger is not widely known, and it has not been as easy as Louise Bourgeois to connect her work with her life, primarily because she is not as documented historically.

Messenger has exhibited all over the world in places such as Berlin, New Delhi, Vancouver, Japan, Paris and in the UK. She, like Louise Bourgeois, now lives in New York, with her husband, Christian Boltanski.<sup>[10]</sup> Her most recent exhibition, *The Messengers*, at the Hayward Gallery in London, was a great success. It featured drawings, manipulated photos, inflatable body parts, a room with a huge red sheet that was lifted by air and lots of soft toys, some moving and others stationary, books, nets, gloves, pencils, clothes and lots of other random collections of hers.

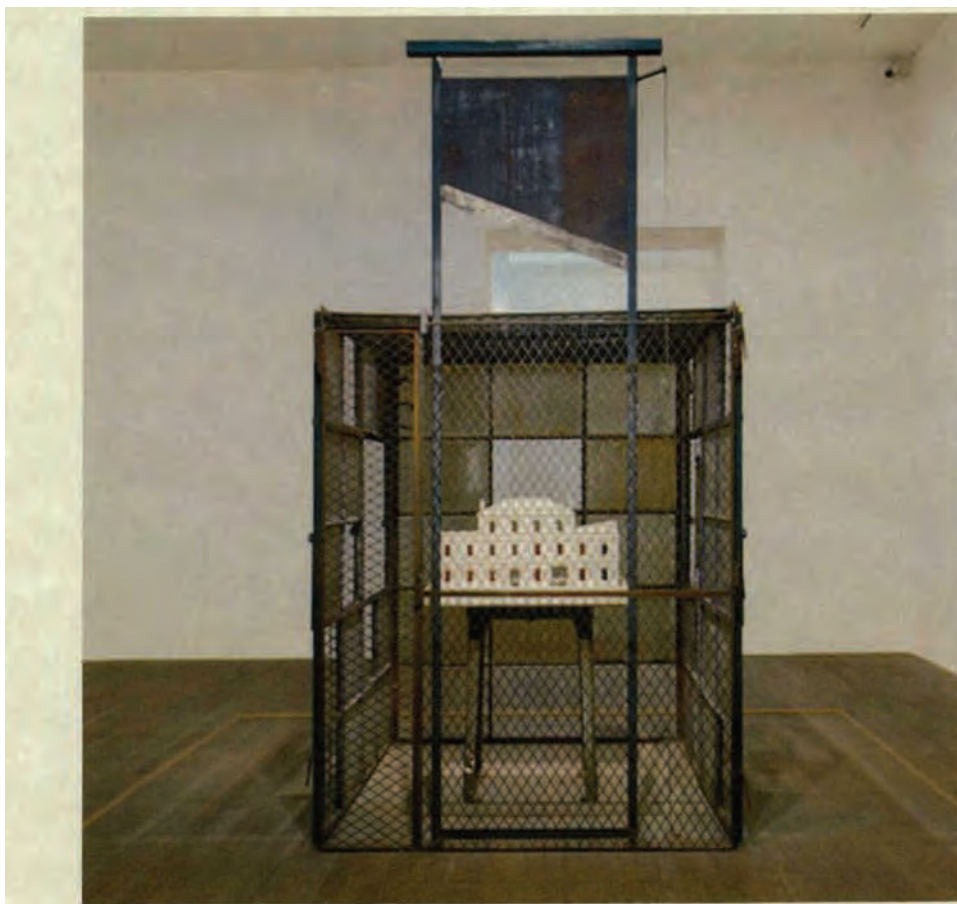


### Louise Bourgeois

Bourgeois was born on Christmas day in 1911, to Louis and Josephine Bourgeois on the boulevard Saint-Germain in Paris, France. She was born into a family who owned a business repairing and restoring tapestries. The family was reasonably well off, and when Bourgeois was one, the family began renting a large house in Choisy-le-Roi to restore more tapestries in. The gardens of the house stretched to the Seine River, and the family would regularly gather for Sunday lunch at their grandparent's house in Clamart.

In 1992, Bourgeois learnt that this house had been levelled. She made a sculpture, Cell (Choisy), made of marble, metal and glass between 1992 and 1993 which suggests her thoughts. <sup>[1]</sup>The installation is of the house, in white marble under a large guillotine, surrounded by wire mesh bars. The guillotine above alludes to its destruction, almost like an execution. The sculpture describes her emotions. The appearance of the perfect, white marble building surrounded by a shabby cage, with a dirty, sharp blade hanging above it really evokes images of her thoughts and how painful it must have been for her to learn of the building's end. The solidness of the marble is a stark contrast to some of the textiles she uses in other works. It suggests that it is a very real thing, all the edges in the installation are very straight and quite sharp. There is nothing amusing about it, the dirty colours of the metal and mesh suggest unimportant, careless destruction. The people destroying it obviously don't know how dear it is to some people. Usually in history, when important or noble people get executed, they get their head cut off with a sharp sword, and the peasants and unimportant people are killed with guillotine. It is supposed to be a privilege to have the sword instead of the guillotine because it is less painful and more respectful. With this historical notion, Bourgeois may have thought that the people who destroyed the building would have seen the building as an unimportant peasant, although to Bourgeois, it is very special, which is why she represents the house in white marble, a very respected and lavish material.





*Cell (Choisy)* marble, metal and glass, 1992-1993

In Annette Messenger's "Children with their eyes scratched out", she responded to the conventional belief that all women want to be mothers and have children. The piece involves photos of children and babies from magazines that have been cut out and glued into a notebook and had their eyes scratched out. "All of these boys and girls are turning into one and the same child, my child, whom I see growing up as I turn the pages of the album. But one day, disturbed by all these unknown gazes that were staring up at me and testifying to my lie, I took a pen and violently scratched out their eyes and ever since they have truly become my child"<sup>[11]</sup>



*Children with their eyes scratched out, 1971*

These two works are similar in the way that they about the feelings of the artist towards the subject. They differ because the feelings are almost opposite. Bourgeois is reminiscing about something that she once loved and is no longer around, whereas Messenger is scratching out the children's eyes to make them seem more like her children. Both works feature not very much colour, or muted tones. The black and white photos give an idea that they are memories from long time ago. But I don't think Bourgeois sculpture is meant to suggest that a lot of time has past or that it is a memory. I think it's meant to show the blunt horror of it. Both works feature destruction of some sort, but it is interesting that the violent scratching out of the children's eyes is almost benefiting Messenger, whereas the guillotine crushing her old house is obviously very hurtful to Bourgeois. "Cell" represents a memory of childhood from long ago, which contrasts to Messenger's notebook containing present and future memories which are made up. This coincides with the artists' beliefs. Bourgeois often states that all her work comes from her childhood and Messenger is known to have said that nothing is biographical.

When Bourgeois was eight, the family moved to Antony. In the room that Bourgeois and her siblings slept in, during the day, the Arpajonnais train rattled under the window on its way to Paris, and at night, there was another train, which delivered milk and vegetables, which was a steam engine locomotive, that when passing, left thick steam in the room. <sup>[1]</sup>In 1991, she made a sculpture, "TwoSome", made of steel, paint and electric light. The sculpture is of a large, metal, hollow tube with windows, and a large black, metal canister that slides neatly into the hollow tube. As well as having a somewhat sexual nature, the sculpture is meant to suggest the two trains that passed her window, whilst growing up. Large enough to be trains, the two cylinders, one hollow and the other solid, could look like trains from far away. They are almost an abstract version of her memory.





*TwoSome*, steel, paint and electric light, 1991

Growing up, Bourgeois's father, Louis, made his mistress (Sadie Richmond) stay in the family's house as the children's governess, although the real reason she was there was known to everyone.<sup>[1]</sup> This disturbed Bourgeois in particular. 'The Destruction of the Father' was a sculpture she made in 1974. Bourgeois describes the story of this piece as

*"The children grabbed him [the father] and put him on the table. And he became the food. They took him apart, dismembered him. Ate him up. And so he was liquidated...the same way he liquidated his children. The sculpture represents both a table and a bed."*<sup>[1]</sup>



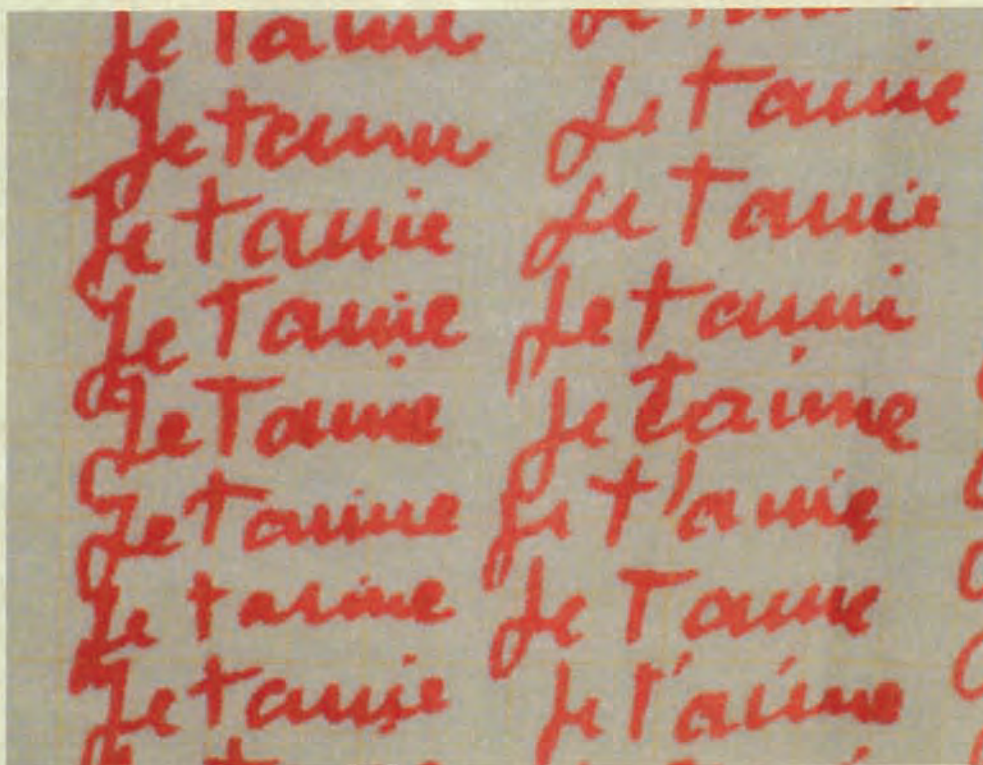
*The Destruction of the Father*, latex and plaster, 1974

Annette Messager was annoyed when people would ask her if she wanted to have children because the same question would never have been asked to a boy the same age. This perhaps was the first evidence of her feminist approach to life. In her piece, "The Men I Love" and "The Men I Don't Love", she judges the men in the same way that a man would judge a woman. The work is literally of photos of men that she does and does not like the appearance of. Looking back, she recalls: "In the '70s in France, it was so difficult for a woman to be an artist. I wanted to say all the time, 'I am an artist and I am a woman. I will not do male work'".<sup>[11]</sup>

These two pieces of work reflect the views that Bourgeois and Messager have on women. For Bourgeois, she is obviously unhappy about the openness of her father's affair with his mistress. It would never happen the other way around. The work shows how it broke apart her family. In Messager's pieces about women judging men's appearances, it shows how difficult it is to be a woman and how most men just judge women purely by their image and that it is weird that it doesn't happen the other way around. Both of these women clearly have a feminist view, although Messager's piece doesn't really relate to childhood. In an interview Messager said "I felt proud when someone said, 'Your work looks like a man did it.' Then I realized that was stupid."<sup>[11]</sup> Bourgeois' installation shows her feelings about her father's affair from a young age. This may have been an influence to her feelings about feminism. Knowing how her mother was treated by her father could have made her more aware about how important for women not to be mistreated by men.

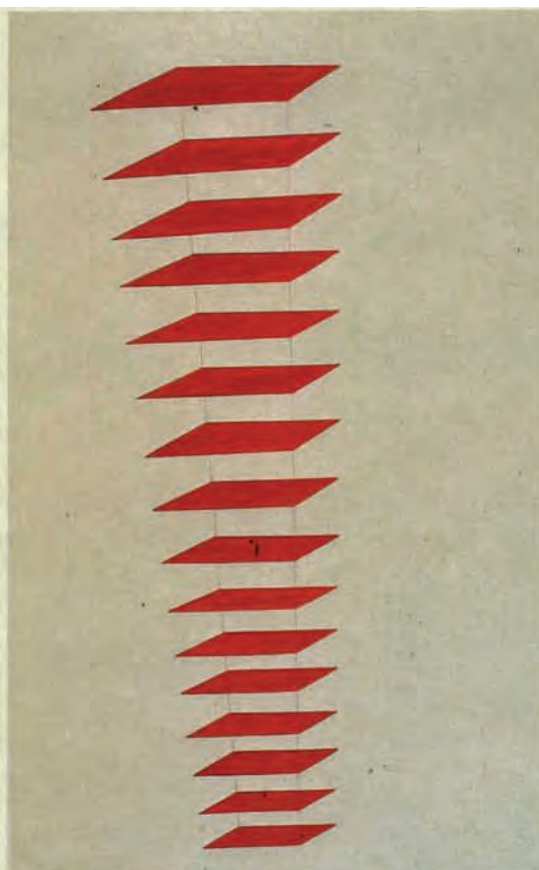


At school, Bourgeois liked her music class very much. Some of her music theory notebooks, which she kept, are in her installation of Red Rooms, next to a xylophone.<sup>[1]</sup> As a punishment at school, Bourgeois would copy down a sentence over and over again. In 1977, Bourgeois made a piece, called 'Je t'aime', made with red ink on graph paper, of her writing 'I love you' (in French) over and over again, the appearance of which is very similar to the lines she wrote at school.



*Je t'aime, (I love you).* Red ink on paper, 1977

Some of Bourgeois' work, including some of the pages from 'The Puritan', a selection of her texts and engravings which she made in 1990, shows a connection to some of the pages in her geometry book from school.<sup>[1]</sup> Clearly she had a strong talent for precise drawings and the mathematical skill required to draw and understand them, as well as a spatially aware mind.



Page from "*The Puritan*", text and engravings, 1990

In Messenger's piece, "*My Jealousies*, Collection Album no25 (1972), she makes up the faces of several women by drawing in black pen over black and white photographs. She adds on wrinkles and blacks out teeth to give them a completely different appearance.



*My Jealousies*, 1972



Unlike Bourgeois' drawing which have a slightly school like quality, Messenger draws marks and lines on these photos to make them look older. In Bourgeois' 'The Puritan' she draws very precisely trying to make the shapes look perfect and flawless. This contrasts Messenger's piece which points out the potential flaws in the women's faces. Although both artists are using lines for effect, they are being used in entirely different ways. However, both artists are using repetition-Messenger as a collector and Bourgeois to show skill in a geometrical drawing.

At the age of 16, Bourgeois' parents made her leave school to work in the family business and to nurse her mother. They spotted from an early age that she was very skilled at sewing and restoring tapestries. It was working with tapestries in her family's business that Bourgeois acquired both a sense of craft and an appreciation for aesthetics. Bourgeois uses the tapestry technique in some of her sculptures, such as two untitled pieces, made in 2002, of heads made with tapestry and aluminium. One of them is rather dilapidated and the other is very neat and ornately sewn with an almost wallpaper type pattern. Its face is in a sort of worried expression, its blue eyes staring wide, and the red mouth hanging open.



*Untitled, tapestry and aluminium, 2002*

She also uses her sewing skills in other textile pieces. Bourgeois uses lots of clothing and fabric in her work. She likes the elegance of some clothes, particularly men's clothes and uniforms. In one of her installations there is a section called 'Les Tabliers



d'enfant' which is made up of the uniforms she wore when she was young. Growing up, her parents fought over who could dress her the best. Even as a young girl, she was dressed in Chanel, Poiret, lingerie Suisse, furs, foxes and boas.<sup>[2]</sup>

Messenger also uses a lot of textiles in her work, particularly in stuffed toys of animals. She uses them more for the collection aspect, rather than the aesthetic qualities that some of Bourgeois' tapestry heads have. When lots of her colourful toys are displayed together they give the idea of childhood. They also make a landscape, especially with her use of black threads or sticks to display them on. From far away, the collection is very different from the individual sculptures themselves.



*Articulate-disarticulated* (details), 2001-2002

Similar to Bourgeois, Messenger uses clothing and uniforms in her work. In this piece, Messenger is showing how the style of dress has changed over time. This also may have a slightly feministic view to it, about how women should be seen and how their clothes emphasise parts of their body. This is very different to how Bourgeois uses clothes. She uses them to show memories of her childhood, especially her time at school. She also uses a lot of mens' clothes, perhaps also for feministic reasons. She finds uniforms very smart.

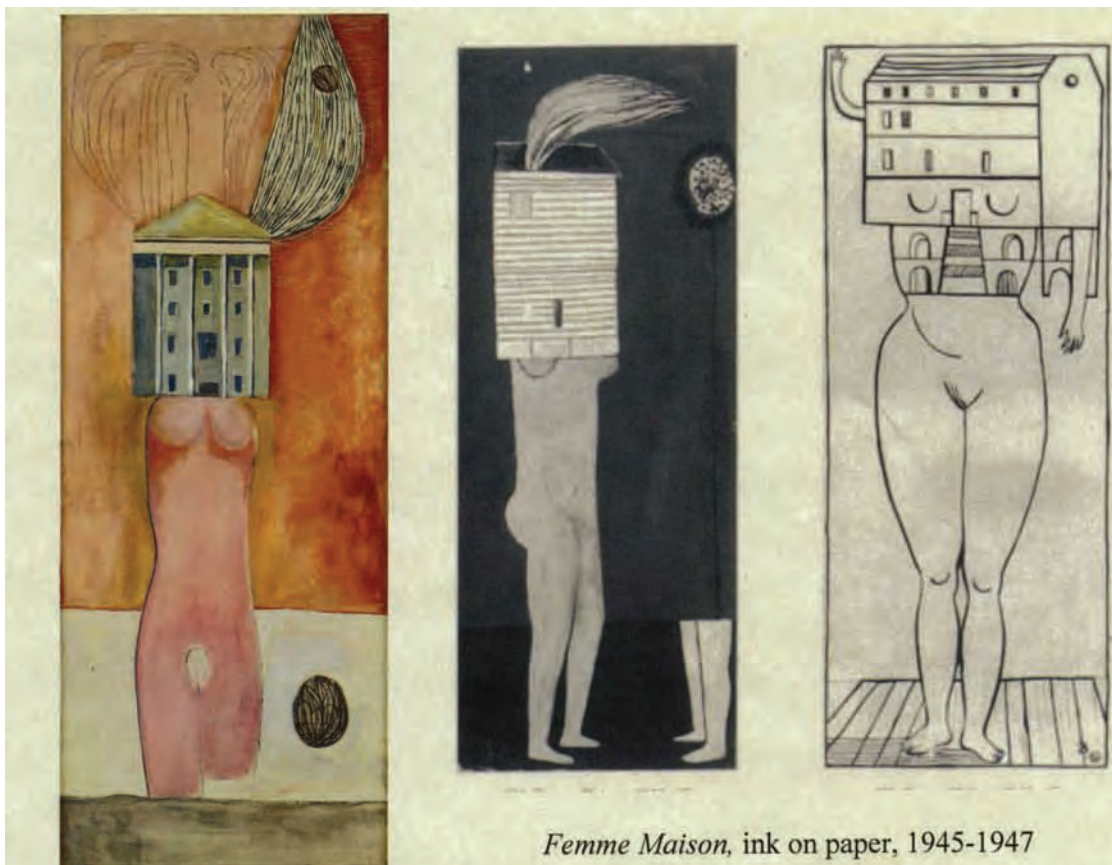


*Histoire de robes, 1990*

In 1938, at the age of 27, Bourgeois married the American art historian Robert Goldwater. Before leaving for the United States, they adopted a son, Michel, a 4 year old orphan born in Bordeaux. On arrival in New York, Bourgeois took painting classes at the Art Students League until 1940. She started experimenting with engraving, and participated in small exhibitions. In 1940, her son Jean-Louis was born, and then in 1941, her son Alain was born. The family moved to East 18<sup>th</sup> Street and Bourgeois started creating her first wooded sculptures on the rooftop.

When she began the task of being a housewife, she found it very difficult and produced a lot of work to reflect her emotions. She found the duty of running a household overwhelming. "One needs to be so practical, so patient, so energetic and resourceful." Bourgeois has done many works representing herself as the 'femme maison', with maison being symbolic of architecture, the subject and her life.<sup>[2]</sup> These consist of drawings of women with houses for body parts. Her work, 'maison vides' are houses which she has lived or worked in but are now empty. "They are the constructions where we exist, the architecture of our life, that is, the different places that we exist. So this is the history of a life. I try to make them come out of the shadows and make them appear under the light of the present. Life is organised around what is hollow."<sup>[2]</sup> However, some of her work involving women and households also brings up the topic of feminism, something for which textiles and art by women is now quite famous for.





*Femme Maison*, ink on paper, 1945-1947

*Femme-maison*, oil and ink on linen, 1946-1947

Similar to her piece 'Children with their eyes scratched out' Messenger produced this work, a series of drawings supposedly by the child who does or does not exist, who likes to draw 'Mummy' as she goes about her various daily activities: 'Mummy in the car'; 'Mummy shouting on the telephone'; 'Mummy in the stairway'. In mimicking children's art they remind me of one of Messenger's most potent influences, Art Brut. Also known as outsider art, art brut is the term used to describe art created outside the boundaries of official culture.<sup>[11]</sup>

These two sets of drawings are very similar in the reasons behind why they were drawn. Although Messenger drew them without having had children, she imagined the work involved. Bourgeois drew them from a real point of view and the struggles she had with it in her real life.

### Annette Messenger

Messenger was born in Berck-sur-Mer, France in 1943. She recalls it was “a small town in which nothing happened, no exhibitions, and no cultural events.” Her father, an architect and art lover, influenced her to be so interested in art, painting and photography in particular.<sup>[8]</sup> He would often give Messenger and her brother materials to work with. Although her brother never did much, Messenger made many drawings and sketches while her father constantly exposed her to art books. She recalls that there was paint everywhere in her home, even on the plants in the garden. Perhaps this was where Messenger became comfortable with having a mass of ‘stuff’ around her. From a young age, Messenger has always been interested in fairy tales. She finds them ‘monstrous’, as she describes in an interview with Frederic Bonnet in 2005. She believes that psychoanalytically, our entire society is encapsulated in fairy tales. Fairy tales have often been used in her work, such as in “Fables and Tales” made in 1991. This is made of tall stacks of books with soft toys crammed in between them. On the top of each pile of books, there is a large, almost majestic stuffed bird. In some exhibitions, the bird is blindfolded or has the head of another animal, such as that from a zebra toy.<sup>[8]</sup> Using these materials does suggest the idea of childhood, but I don’t think it represents hers necessarily. From how she describes growing up, it seems as though there is a similarity in the creatively messy family she grew up in, and her current work.



*Fables and Tales*, books and stuffed toys and animals, 1999



“There were no places to go: the Monoprix supermarket and the newsstand, where the manager let me read and look through magazines at will.”<sup>[11]</sup> Later, when she was living in Paris in the 1970's and making her ‘Album Collections,’ magazines and newspapers were to play a central role in her work, providing her with material for cut outs and drawings.

At the age of 19, Messenger moved to Paris to study at the Ecole nationale supérieure des Arts décoratifs. However, four years later, she was asked to leave because she went to museums and the cinema so much, instead of class. Annette Messenger embarked on her artistic career amid the tumultuous climate surrounding the May 1968 student uprisings in Paris. It was in this atmosphere of radicalism that she discovered that art could be found in the streets and in the tasks of everyday life, rather than solely within the cloistered realm of the museum.<sup>[8]</sup>

In 1971, she was involved in an exhibition in the Salon de Mai, in Paris, with one of her new works made up of ten strips of used hair removing strips. After this, she began displaying collections of things, instead of actual sculptures. She first began collecting objects associated with women’s accessories, such as shoes, rings, glasses, and watches, all made of paper and cardboard. This installation was exhibited in October 1971 at the Aurora gallery in Geneva, as part of the group show, “Vitrines de documentation”.



*Les Piques*, 1992-1993

From 1971 to 1976, her work was supposed to be slightly autobiographical, although made up. She tested out different versions of herself in her work to exhibit, such as



Annette Messenger Collector, Annette Messenger Practical Woman, and Annette Messenger Trickster, among others. She filled about sixty collection albums and notebooks, filled with photos, sketches, newspaper clippings, small textiles and sewn things, as well as her personal notes (all of which was categorised by theme, like most of her work). This was one of Messenger's first collections, something which she is now very famous for. Overall, it was a sweeping overview of the stereotypes associated with women in society. She manipulated many of the photographs and newspaper cuttings, by pasting up, recopying and redrawing diagrams and advertisements, and by adding her own notes.<sup>[8][9]</sup>

In an interview with Natasha Leoff, she describes herself as having a split persona, she is both Annette Messenger 'the collector' and Annette Messenger 'the artist', yet her many collections in exhibitions prove that this is not the case.<sup>[8][9]</sup> She is quite clearly a skilled collector, as the collections in her work require a lot of time and energy in acquiring the parts. For example, some of the books and clothes are very rare and unusual. She also says that she sees herself as a taxidermist in the studio and a photographer in the bedroom.



*My Trophies, 1986-1988*

Stuffed birds are regular in some of her most recent exhibitions, such as the one at the Hayward Gallery in London. I visited the exhibition last year, before I knew much about her work. As a person new to her style of art, I found the layout quite interesting. It opened with a huge wall displaying a large bat, made up of different images including women's nipples as the eyes. The exhibition then led on to some of her collections of drawings, then into her collections of clothes, toys and animals, then there were some large manipulated photos, then there were two rooms of inflatable shapes made of parachute silk that inflated and deflated at random times. They were in weird shapes and colours. In the next room there was a huge red sheet coming out from an opening in the wall and air was being pumped under it so that it flowed like a wave. In the next few rooms there were installations of her toys, some moving and some still, and lots of work with nets, gloves and colour pencils. Overall I thought it was a very unusual exhibition, quite unlike anything I have ever seen before. It sort of described a story as one moved through it. The objects and toys were like metaphors or symbols for something else.





Annette Messenger with part of her exhibition *The Messengers* at the Hayward Gallery

François Mathey, who invited Messenger to an exhibition at his Musée des Arts décoratifs called “Ils collectionnent”, described Messenger as “not a real collector, but a collector of collections”. Annette Messenger makes sure all of the Collection Albums are completely sealed off, never revealing any forthcoming artistic idea. Also, if she didn’t, she would probably keep adding more and more things as she kept collecting things.<sup>[8]</sup>

The choice of materials for her work is very important. She moves between using feminine and masculine materials, like fabric and wood, as well as producing sculptures and installations of varying sizes. Some of her collections are made up of hundreds of item, whereas some of her effigies are very small. Although, she has never really stuck to a particular type of style, her work alternates a lot, but all of it has the same emotional power.

In some of her manipulated photos, the eyes of the people are scratched out. This is because as a child, Messenger and her friends would spend a lot of time looking at the flies of their teachers, the women’s chests and their makeup to distract themselves from the work. In her piece, “Approaches”, made in 1972, there are several sequences of photographs of men taken by the artist. In each one, the image is focused on enlargements on the men’s crotches. When exhibited, the framed photos are always hung on the wall at the height of a man’s crotch.

In 1973, she exhibited a book of taxidermy which she had previously captioned. She was invited by Serge Lemoine to put on an exhibition at the Musée Rude in Dijon. The exhibition included collections of birds, accessories made by the artist and the Collection Albums recording pictures of children. This was a major point in her career. After this, she introduced a major element of her work, the stuffed animals.



She first decided to include stuffed animals in her work after she stepped on a dead sparrow in Paris. "There is as much misunderstanding between these familiar birds and human beings as there is between a man and woman", she says. Her obsession to "rear" the birds is almost motherly. She finds making little dresses for the stuffed birds "an act of love".<sup>[8]</sup>

Much of her work deals with sexual or physical abuse. Her collection of drawings, "The Horrifying Adventures of Annette Messenger Trickster" made in 1975, is made up of sketches of a woman being tortured and raped, with men groping her. She also deals with obsession, fragmentation of the body, fairy tales, children, symbols, effigies, distortion, repetition and disguise. These are all issues which can be related to women. Most of her work is made of "women's" materials and techniques, such as the sewing and clothing as well as some of the drawings.



*My Vows, 1988*

She describes the coloured crayon as a weapon, because it is pointed. "I stab with it; it keeps the formal aspect of the pretty coloured pencil but it lethal, deadly." In some of her sketches, such as "My Secret Drawings" made in 1972, she draws in a messy, inaccurate, almost stick men type way, however, in some of her drawings, such as "Portraits of Lovers", made in 1977, she draws, quite precisely the faces of men and displays them on photographs of women. From far away, they could be photographs.

Since the late 1960s, she has worked in painting, sculpture, assemblage, video, photography, film, embroidery and installation. The materials she uses are a major part of her work. In many of her installations, such as "Les Messagers d'été", which she made in 1999, nets are a common sight. She likes using them because they are a



homonym of her name, Messenger, and she likes the way that nets are made up of lots of holes, yet they imprison and confine what is in the net.

Overall, Messenger's work has not been heavily influenced by her life specifically, but more by a fake life that she has made up for herself to sound more interesting. I do believe however, that a lot of her ideas for this fake life have been inspired by her own life, such as the feministic approach to materials and the use of magazines and photos, as well as the fact that she grew up in a creative and messy family. Although she uses a lot of the same materials in many of her installations, all of her work appears interesting and different. There is a clear similarity between her work and the work of her husband, Christian Boltanski. They both produce work with black and white photography that is somehow manipulated. He produces a lot of installations with collections of photos and desk lamps pointing at them.

### **A comparison between Louise Bourgeois and Annette Messenger**

Both Annette Messenger and Louise Bourgeois are female artists that have grown up in the twentieth century. They both produce art about being a woman and both use inventive materials to show this. Messenger's work is more conceptual compared to Bourgeois', although it is more universal because it is not about her as a person whereas Bourgeois' work is more biographical. Their styles have developed from conceptual art, so they produce work that is about the meaning and the ideas behind it rather than its appearance, which is what the art movements they grew up in were about. They both use surrealism and juxtapositions whilst using installations to present their work a lot of the time.

Bourgeois' work is much more clearly about her life experiences and how certain times in her life made her feel. Messenger's work is more about the role of a woman generally and typical roles of childhood, which are not necessarily hers.

Their use of materials is very similar. Both artists produce a lot of textiles and tactile work. They also both use uniform and clothing in their work. Messenger is more of a collector though. Her work is often about the accumulation of objects amounting to a particular type of person whereas Bourgeois' work is about what the items means to her and how they made her feel. Although, this could make her work less accessible than Messenger's.



### Conclusion

Researching for this essay, I have learnt so much about both artists and the reasons behind their work, which to me, makes their work seem even more impressive. I have done a lot of reading and visited exhibitions of both the artists' work and other artists which relate to them. It has been interesting to compare them to artists such as Tracy Emin and Eva Hesse who also produce work using interesting materials which sometimes relates to their life. The role of the woman in society and as a mother figure over the last century has been expressed by a lot of female artists, most often with textiles, so it is no surprise that these two artists produce some similar work. Although Messenger grew up almost thirty years later than Bourgeois, it is clear that the same feelings about women as artists were felt.

I have also learnt that although an artist includes certain themes in their work, they are not including them necessarily because they have first hand experience of it. Most of the time, artists produce work which does not reflect their life, however I believe that deep down, subconsciously there must be some sort of memories which lead artists to make the decisions that they do, even though they may not realize it. Messenger claims that her work is not autobiographical but when looking at evidence of her life, it does actually show some similarities. To me, her art is about memory and brains filled with personal experience. Her displaying her art is like these brains bursting open with her ideas. It's almost like she has been rummaging through someone's cupboard, but nothing really pieces together properly. With Bourgeois, it has been much easier to place where her ideas come from, as quite often she explains how she came to do a certain piece. I think conceptual art is not necessarily pleasing to the eye, it's usually the story which is the most interesting thing about it and how the artist came to produce it that makes it what it is. Otherwise, anything could be art. As an artist myself, I think it is very important for art to look interesting as well as have a concept behind it. Traditionally, aesthetics in art counted for much more than it does now, but I think they are still important. The two need to be combined to produce the most interesting work.

Both of these artists have had a major influence on my work. As a female artist myself, I have also, but not necessarily with feminism in mind, used a lot of textiles in much of my work over the years. This was because I learnt how sculpt with fabric and use a sewing machine when I attended an all girls school when I was eleven. Also, like Bourgeois, my mother makes tapestries, so I learnt how to sew from a young age. Without knowing these techniques, I would not have used them in my work. So I suppose my childhood has had an influence on my choice in materials, but not necessarily for the same reasons that other artists have. There are limitations to how a biography can influence a piece of art work. In my collection of 18 canvases of my childhood, I have manipulated or covered up parts of the images, to not reveal too much. As an artist I am not very comfortable with being open about my life so I wanted to slightly remove myself and my identity from them for an outsider's perspective. To me, they are clearly moments from my childhood, but to outsiders, they can't connect personally with them. This is similar to Bourgeois' work. Without understanding what the art is about, it doesn't mean anything.



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- [3] [http://en.wikipedia.org/wiki/Louise\\_Bourgeois](http://en.wikipedia.org/wiki/Louise_Bourgeois)
- [4] <http://www.tate.org.uk/modern/exhibitions/louisebourgeois/default.shtm>
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- [12] <http://www.guardian.co.uk/artanddesign/2007/oct/14/art>.
- [13] <http://www.oneroom.org/sculptors/messenger.html>
- [14] <http://www.guardian.co.uk/artanddesign/2009/mar/30/women-art-gender>
- [15] <http://www.jca-online.com/messenger.html>

### Exhibitions seen:

MOMA, New York, 2008  
The Messengers, The Hayward Gallery, Southbank Centre, London  
The Unilever Series, Tate Modern, London

### Moderator Comment

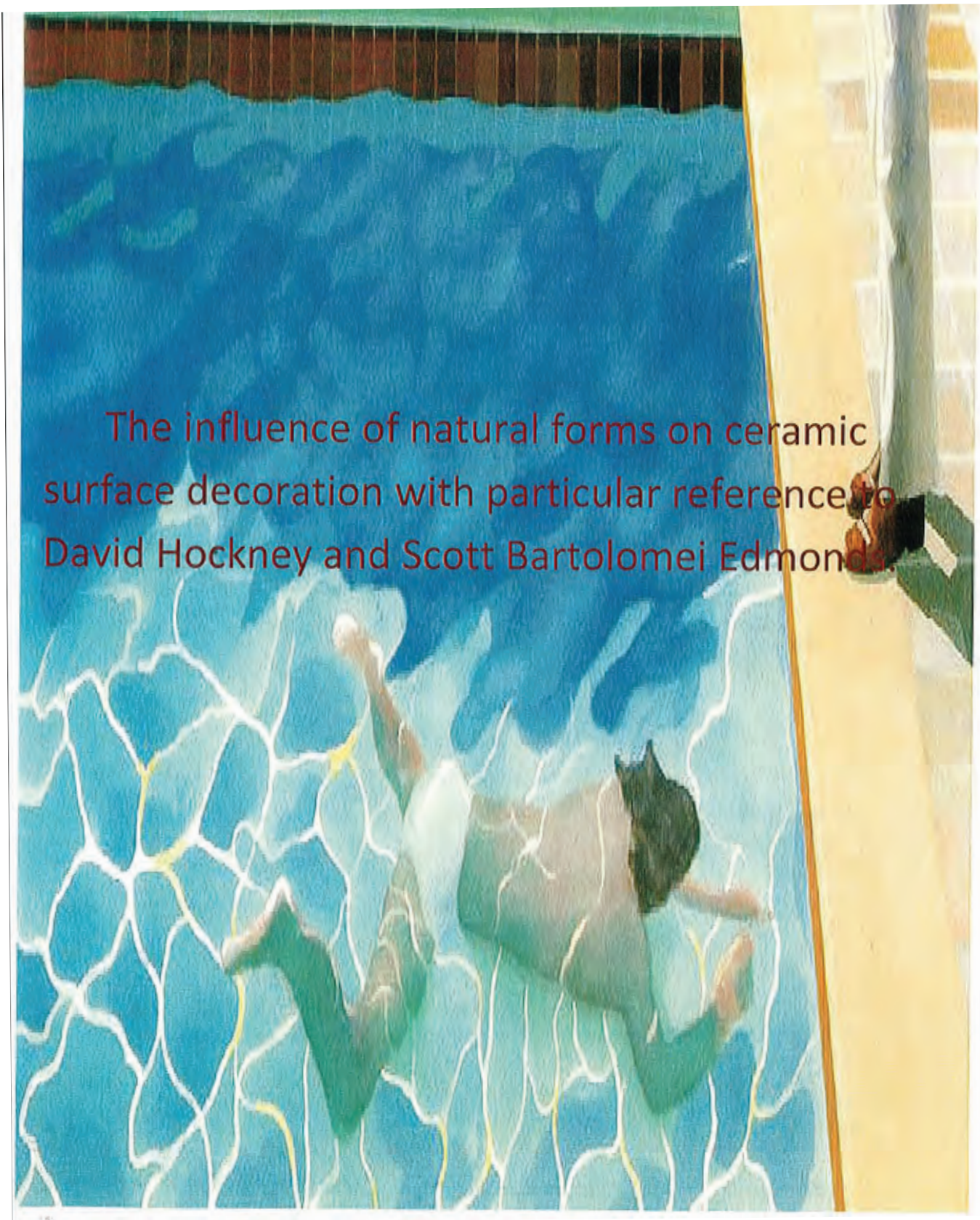
This is a carefully thought-out title with a thorough investigation into how and why artists work and what influences come to bear on the way they produce their creations. This is a fundamental question and the candidate researches well into the life and work of both nominated artists. The study also was used by the candidate effectively in developing her own work. Whilst some of the English is sometimes a little awkward the actual research and commentary are full of ideas and set the work into suitable contexts. Overall a strong personal view.

Response is firmly into Level 5; **perceptive** and **convincing**.

**AO1 18/20, AO2 19/20, AO3 27/30, AO4 27/30 – 91/100**



Example Candidate Response – Distinction





2

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### Introduction

I have always been interested in ceramic art, in particular with the different techniques I use to represent my interpretation of flowing water. In this essay I will be exploring the work of four artists; David Hockney, Scott Bartolomei Edmonds, Rosemarie James and Peter Lanyon. Each of these artists has influenced my own understanding of ceramic surface decoration and form in their own way and I will be exploring and analysing each artist individually, highlighting any particular characteristics of their work which influenced me. I will be experimenting with new clay techniques alongside my personal investigation in an essay portfolio using new methods of work inspired by my artists which will hopefully progress my representation of flowing water within ceramic surface decoration.

I will be focusing on Hockney's series of swimming pool watercolour paintings. I find Hockney's use of fine brush strokes to portray disturbed water incredibly effective and relevant to my work. I will be experimenting with different glazes in my essay portfolio, in this case with a variety of light and dark blue glazes inspired by Hockney's striking use of colour in his paintings.

I will be looking at the work of contemporary ceramicist Scott Bartolomei Edmonds, in particular at a series of plates he has made which focus on the connection of his clay pieces with soil, stone, erosion, flora, and natural form. His unique set of plates, fired in an Anagama wood-fire kiln producing very interesting textures and patterns. I may experiment with these circular, bubbly patterns in my clay tests, combining it with colours and forms inspired by my other artists. I hope this will give me a greater insight into my own techniques and push forward and progress my ideas.

Another artist whose work I shall be investigating is Rosemarie James, a contemporary ceramicist, who has produced a series of plates and bowls using a similar selection of colours to mine, focusing on the natural connection of the air and the sea, Rosemarie growing up on the untouched Dorset coast. I have also interviewed Ms James, asking her about her specific connection with the natural forms she has been inspired by. This allowed me to get a first hand and personal insight into her work and the thought process behind her work and techniques. This can be seen in the appendix.

Finally I will be looking at the work of Peter Lanyon who has focused on the landscape, painting from a variety of different viewpoints. His way of work has a strong connection to my own ceramic pieces, as I have attempted to capture the speed and form of flowing water in a similar way to his intent to impress the feeling and interaction of the landscape upon the viewer. I will be talking about this abstract method of work and how his methods have influenced my own way of work.

By explaining and discussing these relevant artists I hope to develop my understanding of ceramic surface decoration, and progress my ideas with relation to my own clay work and techniques.



### Chapter 1: Decoration and colour

"Anything simple always interests me"<sup>1</sup> - David Hockney. Although David Hockney is not synonymous with surface decoration, when he travelled to the sunny climate of West Coast America in 1966, he began to record the lifestyle there in his work and produced a series of paintings based on the theme of the swimming pool. The climate was relevant to his work as the bright and sunny atmosphere added particularly reflective complexity to the swimming pools he was painting. The climate also had an effect on the colours he has used in his paintings, all of which have a warm tone with a vibrant selection of blues. I have taken an interest in the warm colours he has used, and Figures 1 and 2 demonstrate his selection and use of warm blues and In Figure 4 overleaf he has used another warm turquoise colour. These similarities in colour and tone offered a connection between our work combined with the textures of the water and the patterns he has used to show these. This is relevant to my pen and ink drawings in my coursework where I have used wax resist and flicks of white, as in his paintings, as well as spirally and circular repeat pattern to represent the texture of the disturbed and splashing water.



Figure 1

What amazes me the most about his work is the simplicity of the brush strokes he makes and the effectiveness of such simplicity in practically all of his paintings. I will be exploring his work in depth and focusing in particular on his ways of representing moving water as in most of his paintings of pools. I thought Figure 1 in particular was very relevant to my source material which is focused solely on the patterns and textures made by moving water over different surfaces and colours. He portrays the moving water extremely accurately (as in Figure 2) with such simple techniques. The fine brush strokes and areas of bright white give the viewer an extremely realistic sense of splashing and movement, particularly from a distance.



Figure 2

5

I found the way Hockney represents people in water particularly effective (figures 1 and 2). His representation of these objects is seemingly effortless as he uses what appear to be uncertain outlines combined with a single tone of colour however when his work is viewed from a distance, it seems flawless.

Figure 3 is another excellent example of his depiction of distorted water. Here the combination of small, squiggly brush strokes and the shadow cast through the water of the diving board combine to give this area of his painting a strong three dimensional characteristic with relation to the water and the depth of the pool.

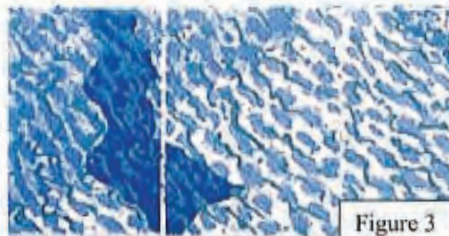


Figure 3

Finally I have looked in detail at the way he uses reflection in his paintings. He shows the reflection of the sunlight on the surface of the water by adding patches of white to his paintings as can be seen clearly in Figure 4. This depicts the bright Californian sunlight excellently and I found this was extremely relevant to my work as it is, in my opinion,



Figure 4

Hockney's equivalent of surface decoration. I will be looking to transport this technique into my own work, perhaps experimenting with a combination of light and dark glazes within my clay tests. This affect, combined with repeating spiral 3-Dimensional shapes within clay work could give an interesting contrast to the flowing form I will be experimenting with in my tests.



6

## Chapter 2: Ripples, waves and bubbles

Scott Bartolomei Edmonds grew up in Montana, surrounded by soil, stone, erosion, flora, and other natural form. These natural forms influenced him and his work. Since he moved to New York he said his relocation "deprived him of this connection"<sup>2</sup> he has said that "Clay helps me re-connect"<sup>3</sup> and as with my work, I enjoy seeing the connection between a particular natural form, such as a stream, river, or simply moving water and a clay piece or series of work.

What are significant in Scott Bartolomei Edmonds's work are form, pattern and colour. His work struck me immediately due its unusual form and structure. In figure 5, Scott Bartolomei Edmonds has given his piece such a unique ripply look, combined with the patches of light blue, which are depicting water. This has been obtained from his rare firing technique, using an Anagama wood fired kiln. During the firing process, the fire at one end of the kiln produces ash which is drawn through the filled chamber toward the chimney. As the kiln heats up to temperatures approaching 1400 °C the ash is super heated and creates a natural glaze covering the work.

Scott Bartolomei Edmond's work is about natural forms. He has used this firing technique to produce these pieces, which appear shiny. When I first saw one of his pieces I thought it was made from some kind of stone or possibly even volcanic glass, as the natural glaze gives it such a pure and undiscovered touch. I found it extremely effective how, within each piece, he represents a few different types of natural form which, as I will go into in more detail, gives these pieces such a striking composition.

This is significant to my work as it relates strongly to my clay tests which I have produced in conjunction with this essay (figure 6). In these tests I have attempted to capture the same watery effect within the ripply form of the work whilst also using a similar selection of blues, as he has used in small patches on his plates.



Figure 5



Figure 6



7

Scott Bartolomei Edmonds has also represented details within a natural form, for instance as in figure 7, he has used four small areas of bluey/green circular repeat pattern which represents rising bubbles through water. This has been, as in many of his other pieces, combined with the rippled form he has used which gives each of his pieces its own individual watery flowing feeling, as well as a dark sombre feeling obtained from the darker clay.

I will not be using the colours he has used so much in my clay work, however, I was so struck by the rippled effects he achieves throughout the whole piece and incredible literal depiction of the natural forms within that I will be looking to push this technique forward into my clay tests and develop my ideas from there. Figure 8 below is an example of the success, in my opinion, of the progression and development of my clay work, developed from experimenting with these techniques. Pictures of my final essay portfolio clay pieces can be seen in the appendix.

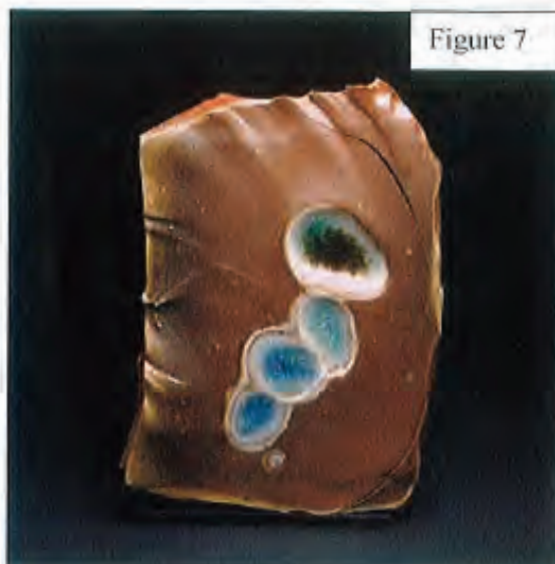


Figure 7



Figure 8



8

Perhaps the characteristic of his work which I found most striking was that the combination of these natural forms has been effectively chosen to represent the four elements. Fire, water, earth and air have all been superimposed onto another natural form, clay, which has a strong connection in its own right with the earth. The four pieces I have shown below represent, in my opinion, each of the four elements best.

Figure 9



Figure 9 represents fire, as it has four or five areas in particular which each look like burning balls of fire, or even the sun. This is as well as a large proportion of a general, flame coloured orange.

Figure 10 is one of the same pieces I used earlier, as I think it has the best overall depiction of water with the overall rippled form and the four

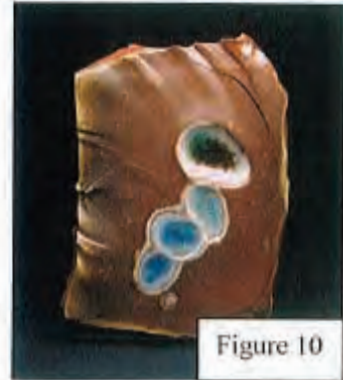


Figure 10

areas of blue colour giving the feeling of rising bubbles.

Figure 11 is simply a plain piece which the firing has given a smooth, simple effect which reminded me of the earth, though this piece has a lighter tone to it than some of the others, making it appear almost sandy.



Figure 11

Figure 12 was in my opinion the best representation of air as the piece itself looks almost like an aerial view of mist or cloud, which seems to be sliding down a "valley" towards a smaller greeny-blue lake.

Figure 12



### Chapter 3: Contrasting and natural colours

I have always been interested in the colours and blends brought to art through natural forms. This explains my interest in the work of Rosemarie James. She has used "the colours and flow of sea and sky along the Dorset coast; the beauty of natural forms - these

are reflected in pieces to be treasured"<sup>4</sup>. In figure 13, you can clearly see this statement by Rosemarie James was true. The most obvious connection between my work and hers is the almost identical use of colour. A further connection can then be made through our selection of source material with mine focusing on water and hers on a combination of natural forms in sky and sea as opposed to a single form



Figure 13

as with water. The naturally striking combination of colours can be seen in figure 13. I identified a resemblance of these to perhaps a whirlpool combined with clouds, two natural forms, which I highlighted in figure 14. In figure 14 I took a photo of both a whirlpool and clouds, combining these two natural features which created what looks like almost an identical, but of course 2-dimensional piece like figure 13.



Figure 14

As I mentioned earlier, I have always found this natural combination of light and dark blue colours with turquoise very effective. This applies particularly to clay pieces due to the behaviour of the glazes in the kiln. Whilst molten, the glaze flows and mixes freely especially on 3-dimensional structures where the glaze can pool, giving completely natural and unpredictable effects.



10

Figure 15



The contrast between these colours comes between the light and dark areas, as so often seen with this combination (for instance with David Hockney's watercolours where he has used small, consistent areas of shadow throughout his swimming pool series). This was particularly clear I thought in figure 15 where she has so clearly used these areas of dark blue contrasted by some almost white areas.

The contrast in Rosemarie James's work is also apparent with the 3-dimensional areas of her work where in figure 16 she has areas of clay coming out of what initially appears a 2-dimensional piece, giving the piece an incredibly literal 3-dimensional representation of a sea wall. This piece struck me in particular, as seeing her use this technique and such relevant colours to my work in such a striking way was staggering. Seeing this way of work really helped me to move my 2-Dimensional ideas into clay, incorporating this particular combination of colours from my source material and drawings into my clay work.



Figure 16



11

### Chapter 4: Form and feeling

I recognise a connection between my work and Peter Lanyon's landscape paintings. In these paintings Lanyon attempts to capture the essence of the landscape more than to necessarily show the viewer exactly what he sees. "I paint places but always the Placeness of them"<sup>5</sup>. He juggles artistic technicalities with the depiction or representation of apprehension or feelings within the landscape he is painting. As with my work, his fascination originates from the edges of landscape. He once quoted "I like to paint places where solids and fluids come together, such as the meeting of sea and cliff, of wind and rock, of human body and water"<sup>6</sup>. Lanyon took up gliding in 1959 in attempt to find alternative viewpoints to experience the landscape from. Unfortunately Lanyon died in August 1964 as a result of injuries received in a gliding accident but figure 7 beside is an example of one of his paintings "soaring flight", which is one of several of his works describing the sensation of flight. Within this painting the combination of structural and totally abstract strokes give totally different effects, both of which I found very interesting. There appears to be a depiction of a glider towards the left of the painting, represented as a triangular structure. One wing of the glider is partially red and perhaps among the other suggestions, is highlighting the danger of such a hobby, perhaps somewhat ironically. The other contrasting strokes which struck me were those, again in a triangular shape, covering most of the top right of the painting which to me



Figure 17

appears a suggestion of the blurred, distorted appearance of the landscape from this viewpoint.

Another painting which struck me was also inspired by Lanyon's experience of gliding. Lanyon also said "The air is a very definite world of activity as complex and demanding as the sea. The thermal itself is a current of hot air rising and eventually condensing into cloud. It is invisible and can only be apprehended by an instrument such as a glider. The basic source of all soaring flight is the thermal". In this painting a different effect is portrayed, with the focus of the painting being on the air and the clouds. He has depicted in this painting, in my opinion, the feeling of being up in the sky, gliding and within that, the



Figure 18



12

feeling of the direct interaction of the elements. This related his work to mine strongly with Lanyon aiming not to show the viewer what he saw, but how he felt the interaction of these elements from his natural viewpoint would best be suggested with paint.

Within my pen and ink and watercolour paintings I attempt a similar technique in trying to depict the swiftness of fast running water. My goal is not necessarily to depict what I see, but to show a sense of movement within my work and interaction of the water with itself. Peter Lanyon's work helped me greatly, particularly to see how difficult it is to capture the essence of a landscape or a scene. It also helped me to understand that sometimes the best representation of something natural is in fact in an abstract fashion so that the mask of detail and literal colour doesn't distract from the sense of apprehension which lies so often within nature.

Perhaps the best explanation of this which I have read was an extract from Chris Stephen's analysis of Peter Lanyon's paintings. He said "Previously, I had thought the effect of Lanyon's landscape cross-sections too fortuitous, their textures and shapes liable to so many interpretations that they were almost meaningless. But in this picture the forms are solid and strong... while the rhythm of the apparently casual gestures of paint... is quite precisely evocative of the rhythm of the sea and the elements. One gains not only a generalised sense of weather and place but of geological and tidal change"<sup>5</sup>. This quite perfectly sums up the manner in which Peter Lanyon works in my opinion with such an effective and personalised technique and view on the environment and landscapes he worked from.

### Conclusion

In conclusion, these four artists have each influenced me in a particular way whether it relates to something immediately obvious, for instance colour, or something incredibly subtle within the form, colour and pattern of the piece.

David Hockney's work has always struck me for the success on the viewer of its simplicity. The lazy and apparently uncontrolled brush strokes he uses seem to re-paint themselves from a distance as the combination of different marks in the painting combine to give such a realistic and bright picture as you slowly back away. This, and the use of such bright, striking colours caught my eye within his work and demonstrated to me the subtlety and effectiveness of simple and effortless techniques and repeat patterns.

The immediate relevance the work of Scott Bartolomei Edmonds has to my interests and my own work made it easy for me to learn from his techniques. The way each piece appears sculpted into the form of flowing water, irrelevant to whatever patterns, colours or textures have been used interested me greatly and I experimented with this form immediately in my essay portfolio as well as his use of circular patches of blue which combined with the flowing form of the pieces so well.

Rosemarie James influenced me in similar ways to both Hockney and Scott Bartolomei Edmonds as she has used both a combination of striking turquoises and blues within her series, and has incorporated 3-Dimensional representation in her work with her "sea wall" pieces which give such a realistic characteristic to the work.

Finally, having studied the work of Peter Lanyon the connection between our ways of working became apparent to me, realising that his idea of depicting something deeper than what we see can have as great an effect on the viewer as any conventional painting. This gave me the confidence particularly in my clay work to express my interpretation of water in a totally personal way, and hopefully I will move on from my essay portfolio to produce a larger collection of striking pieces.

This combination of influence from these artists has left me with a more insightful opinion and knowledge with relation to surface decoration and many new techniques I had never thought about using before within my ceramic art.



## Reference and Figure List

### References

1. [http://www.artinthepicture.com/artists/David\\_Hockney/Quotes/](http://www.artinthepicture.com/artists/David_Hockney/Quotes/)
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5. Peter Lanyon: At the edge of Landscape, 2000. Chris Stephens.
6. A Letter to Paul Feiler, 1952.

### Figures

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## Appendix

### Rosemarie James interview

Within your work you refer to nature and in particular the way the sea interacts with the land. What is it that fascinates you about this?

Although often my response to the sea, wind and the environment is intuitive, the challenge often lies in persuading the materials to say what I feel. I've always been fascinated by the hidden depths, the microscopic detail, the perfection and beauty of form and texture in worlds so far removed from ours, so completely oblivious to our human arrogance. Water in a way encapsulates this, and the movement, depth and colours suggest life and mystery. Where land and sea meet, ever changing, the play of light and the patterns created ..... these inspire me.

Other than living in such close proximity to the coast, was there a specific inspiration that triggered your method of working?

I've always loved texture and form, but found colour more difficult to reach in ceramics. I've used oxides a lot, but didn't want the flatness I found in underglazes. A few years ago, in response to a comment that I wanted glazes I could lose myself in, Lloyd began to work on glazes. He's a scientist, so his thinking is far more logical and methodical than mine, so he came up gradually with three glazes which had possibilities. He's since added a few more, and it is, of course a never ending journey.

I've spent this time playing with the glazes, trying to create depth and movement by overlaying, resisting, removing, carving, etc. I feel I've made a lot of progress, but there's much more to make. However, it was having access to such glazes that has enabled me to try to suggest the essence of the sea and of nature in general.

The glazes and the clay impose their own restrictions, and the tension between these and my desires can, at it's best occasionally say something beyond my abilities, although most times I have to settle for much less than that. Even simple shapes, bowls, vases, etc. Work this way. The subtlety of shape and balance will make one stand out in a batch of twenty, and the mood of the glaze, always somewhat unpredictable, will hopefully enhance it.

Could you please describe the process of progression from observing/photographing the landscape to your ceramic outcomes?

As far as inspiration goes, I draw (not enough, though), photograph and use other's photo's too, and love to walk by the sea and in woods, invariably coming back inspired as well as refreshed. I then try to look for the underlying structure and line in the source material.



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What techniques did you find worked best when attempting to capture the essence of your subject?

Techniques on the wheel and by hand have been acquired over many years, and continually develop. I find a new idea needs to sit in my head and simmer for a while, combined with a few test runs. I usually try to make a small run of each project, as proficiency develops as one goes along. The size of the run will depend on time and complexity, as well as what other things I need to produce, and the possible market for the outcome. In the end, I can't afford to be too self-indulgent if I'm to survive financially, so it can be a balancing act.

#### Essay Portfolio



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### Moderator Comment

This is an imaginative idea and has some detailed and effective research including a useful interview with a professional practitioner. Some of the ideas are then applied in the candidate's own practical work but the study remains a very good attempt to explore interesting ideas which translate 2D surface decoration from painting into lively and effective ceramic decorative schemes. Understanding of the subject language and terminology gives a very confident analysis with good comparisons.

The response is on Level 4 (**confident**) and Level 5 (**perceptive**).

**AO1 17/20, AO2 16/20, AO3 24/30, AO4 24/30 – 81/100**

## Example Candidate Response – Pass

### A comparison of Picasso's use of structure in "*Head of a Woman*" and "*Man with a Pipe*"

In this essay I will focus on Picasso's use of structure in his sculptures and collages of heads. This essay will centre on an analysis of two of his works that I went to see in the Picasso museum in Paris which were: "*Head of a Woman*" (fig 1) and "*Man with a Pipe*". (Fig 2) These two are very contrasting pieces but in both, Picasso uses structure to build the forms of each piece. I have chosen an early piece *Man with a Pipe* and a later piece, *Head of a Woman* (1931) to show how Picassos work changed radically over time. I think there are some really interesting similarities and differences in the two. I also want to investigate in this essay why his art changed so dramatically as he went from one style to another in only a few years and it is amazing how distinctly different these two pieces are but yet they seem to have Picasso's recognisable style underlying the shapes and structures of the works.



Picasso's '*Head of a Woman*' was made in 1931 in boisgeloup in his new Villa that he bought with Marie-Therese Walter. This sculpture is a head and neck made out of plaster modelling and the inspiration came from his new wife Miss Walter. He seems to have isolated the main forms of Miss Walter's face for example her straightened hair, rounded eyes, large nose and cheekbones and accentuated them beyond recognition, so much so that the shapes take on sexual connotations. He then placed each of them in a particular position which it looked as if they were able to move I found this piece in particular very striking because of the large deformations that made it look as if there were several different faces when I moved around it. He did another one of "*Head of a Woman*" similar to this which is also made out of plaster modelling, looked almost the same but this time some of the things represented are so strange that it seems that they were made hundreds of years ago and so they have some old fashioned almost antique meaning the "Greek profile: small mouth but wide, parted lips and rounded chin."<sup>1</sup> So Picasso has taken his completely abstract sculpture and made it have some traditional meaning to it giving it a different structural compilation entirely. I found the structure of the heads in both of these pieces fascinating because the structure of them is so different it looks as if he has just stuck bits on top of each other and presented them as one, as if each individual piece is a building block to the final head and face. The media he used for these is interesting as well because it has created a look that at first glance looks like stone and it looks as if it has been carved out but it hasn't and every bit of the heads was put in its place on purpose which is interesting because even with this precision he has still made them look very ugly. He has by doing this taken away the beauty that he portrayed women to have in his earlier studies which is a clear effect that women in his life has had on him.

When I saw *Man with a Pipe* in the Picasso museum in Paris it really stood out as one of Picasso's most interesting pieces. He has created a human figure smoking a pipe by using collage to build up a great sense of the real structure of a human yet you still have to look for a while to really see all its limbs. It is almost as if each individual

<sup>1</sup> Helene seckel, musée Picasso visitors guide, p84



textile was a building block and when you experience this piece live the textures of these 'building blocks' are amazing and they all seem to be different. It is almost as if it has been put together to make a perfectly crafted, in its own way, human form which was really striking because there was so much detail in all the textures but yet you could barely make out the man with the pipe. You get the feeling that this piece has taken a lot of time and effort waiting to put each layer on top of the previous one and how many times he must have got something slightly wrong that he didn't like and had to take it off and start again. It started to make me link it to the slow gradual process of making a house, where individual bits when they all are put together takes the form of the original idea. It is very similar in the way that Picasso would have started from deep down at the heart of the piece and worked outwards and a builder would start from deep down underground and build upwards from that. When I looked closely at this piece you can see his improvisation, the shirt of the man is made out of a bit of material with small flowery designs on it and from the shape of it which is visible through the layers of over painting. It would seem that at first it was meant to be the back of an armchair that the man is suppose to be sitting on with wooden feet at the bottom of it. Instead because of the structure of the piece, the man and the chair have become indistinguishable with only a few signs that it is a man; Firstly, there is an eye which is fairly prominent, secondly there is an outline of the structure of the man and finally there is a pipe which the man is holding. Without these and with the fabric at the back, the piece would be completely abstract but for the familiar structure of a man.



**formal elements of the paintings**

I think the formal elements of these two pieces are the most important contrasts denoting the perception of the structure that Picasso has created in both of the pieces. When I went to Paris and saw "*Man with a Pipe*" I immediately thought of the amazing lines throughout the piece. They seem so random but yet they create the main structure of the piece and make it what it is. The mixture of lines created by the oil paint and the lines created by the different textures is also very interesting. The oil seems to give a very rough edge that seems as if he has not spent much time perfecting it whereas the textures give very sharp edges and really define where the body is suppose to be. If we take the pipe for example it is made out of a single texture, which has been cut so that it looks very square and with this the pipe can be made out amongst the crowded backgrounds of a combination of oil and material. In '*Head of a Woman*' on the other hand the structure is fashioned by not straight lines but round and rough edges caused by the modelling plaster. Unlike the '*Man with a Pipe*' Picasso has not only identified Mrs. Walters main elements but he has exaggerated them so much so that it no longer looks exactly like a face instead it has clear sexual connotations, and instead of the lines subtly structuring together to make the shape of a head like they do in '*Man with a Pipe*' they have gone past trying to look like a head and ended up looking like something quite abstract that has been left for the imagination of the viewer. The lines are particularly interesting because it is obvious that this piece started as being a head and has changed with the artist's impression, and so there are a lot of chips and ragged lines where Picasso has worked on the surfaces. Although they are very worn away, the outlines all seem to perfectly balance and fit together to create Picasso's feeling towards his wife at this time. In the same way in '*Man with a Pipe*' the lines seem to accidentally fall into perfect position which is very appealing to the viewer.

I think tone shape and colour are also used in both of these pieces. In '*Man with a Pipe*' his mixture of oil and textures on a canvas creates the tone. Whilst the textures create a great feel to the piece and seem to give it a lot of structure, the oil gives it that extra tone that gives it the bit of detail it seems to need to make the figure recognisable. What is interesting is that the piece seems so flat and stuck to the page when you see it because it is without any kind of three dimension but the tone brings the man out of the page and gives the piece a real meaning and you sense there might be a story behind why he did it, and why he decided to do it in this way. Compared to the structure of '*Head of a Woman*' there is a lot of tone in '*Man with a Pipe*' but it is a very different type of tone. '*Head of a Woman*' is a sculpture and so the tone is always different considering where the light hits it. There are particularly toned areas on the sculpture because of how the piece is structured and put together; the piece is also three dimensional which is a big difference to '*Man with a Pipe*' and so at every different angle the tone looks different. You can see the dark tone all over where you can see Picasso has worked away at bits that he doesn't like leaving behind small crevices that gives the piece big contrasts between light and dark. The plaster is also very light absorbing material and so the tone is deepened by this whereas in the '*Man with a Pipe*' the tone is set to whatever the light was like at that moment in time and won't change.



### Their influences

What was also fascinating to see when I went and saw these pieces in Paris, was how big they are and what influence they had over the rest of the room. In particular when I walked into the room that the '*Head of a Woman*' was in I immediately went over to it because it was the biggest thing in the room and it was standing high on a plinth above everything else. To me it just seemed as if it could have been there on its own in the whole room and no one would have minded which is an indication of how strong the influence was that it had on the room. When I started thinking about this I also started to link it with the portrayal of women and how with the sculpture being where it was it portrayed women to be very powerful and intimidating to everything around them. What is interesting is that Picasso I think meant to purposefully structure this piece so it showed that he thought women were very complicated and intimidating. This could be like this because Picasso's relationship was very shaky with Mrs. Walter at the time and so he would have wanted to show everyone subtly what he really thought of her and the emotions that she made him feel when they would fight. '*Man with a Pipe*' was also a very influential piece in the room that is was in, the impact it has is a much more subtle influence than '*Head of a Woman*'. The piece in itself is structured so that it is really high and not very wide and this seems to have in its own way an element of

### Historical context

What is also interesting about comparing these two pieces is the historical context that they are both in. Artistic movements have had a big effect on Picassos work and I think that the '*Head of a Woman*' that he did in 1931 was affected by one big movement; surrealism. Surrealism was a movement that started in France in the 1920's and the 1930's it explored the amazing things that can be created by the unexpected. It used techniques thought up at random by the artist and featured big unforeseen juxtaposition of objects which no one would ever have thought before this time to put together and to have it go down well with the public.. Picasso inherited a like for ugliness, shame and chaos of the dada movement. Picasso rejected the idea of being very primitive with his ideas deciding that the less the artist is preoccupied with his work the better that work will be. You can see this movement in the structure in '*Head of a Woman*' because it is arranged so that all of the different parts of it look as if they have just been stuck together out of nowhere and they don't really look as if they belong together. In this case he has used subtle sexual connotations to juxtaposes and somehow they come together to form the shape of a woman's head which is very interesting in itself. This piece is a good example of Picassos like for ugliness, and he has taken what is supposed to be a beautiful women's face according to his earlier works, and put a surrealist turn on it and instead it is now an ugly indistinguishable sculpture that has been structured to look like a face. I strongly believe that both of these pieces were affected strongly by cubism as well. When you look at *Man with a Pipe* you can see the distinct resemblance of the cubism era with the very straight edges and the square shapes that have been collaged together to create an amazing structure. Cubism was started by Picasso and Braque around the time that '*Man with a*



*Pipe* was made. It was supposed to show a logical explanation to the artists building of a piece from different viewpoints. "Cubism is the most radical, innovative, and influential movement of twentieth-century art. It is a complete denial of Classical conception of beauty"<sup>2</sup> the idea of cubism was that the artist would break down a situation in his mind and re-assemble it in a different order so as to show the situation from a different point of view. This movement really had an effect on '*Man with a Pipe*' because what was great about this movement is that layering became a big part of people's art and this is a fine example of it. You can see where Picasso has started right from the heart of the piece and built on top of each layer. He has created really straight edges by breaking things up into square like shapes emphasising the cubism era. The situation in this piece seems to be war and a man sitting on his own by the fire maybe, smoking a pipe and the contrasts between these ideas which he has broken down and re-assembled in a different way to that which was expected is very controversial. Although to a lesser extent one could argue that even though *Head of a Woman* was twenty years later it was still affected by the cubism era, and this shows the impact this movement had on the art world. You can see how in *Head of a Woman* every part of it looks jumbled up and perhaps shouldn't be there and this is what cubism was all about. Now when we look at the situation of the piece we have a completely different point of view to the one we had of just a normal woman's head. Cubist ideas about beauty were different to the traditional ones of the pre cubism era. Picasso and other artists involved in cubism look at beauty as something that is structured and something that can be created by processes such as layering. The whole

idea of cubism was to show beauty in a different view with the idea that everything has a hidden beauty to it. We can clearly see in *Head of a Woman* that by no means is this piece visually beautiful but it has so much meaning, texture and structure that it has become a beautiful sculpture. There are other examples to prove that cubism had a big impact on Picasso even up to the 1930's one of these is '*Seated woman with a book*' in which it is clear that Picasso even though he distorts the whole form of the body there is still always beauty in the piece, for example the head being shaped like a heart or the amazing colours that give a strong feeling of happiness. *Head of a Woman* is a fine example of a second branch of the cubist movement which was synthetic cubism. Synthetic cubism was all about bringing in new texture and surfaces to reflect the situation of the piece; it was more about pushing objects together. This is shown greatly by the way the whole piece is set up as none of it looks like it belongs there but it seems to have been 'pushed' together and it seems to work. So there is a similarity between these two pieces through cubism however again there is another contrast between them; *Man with a Pipe* being much more analytical cubism where natural forms would be reduced into geometric shapes leaving not a lot of reality in the pieces. Whereas the synthetic cubism that is in *Head of a Woman* seems a lot more as if random objects have been pushed together but has a lot of reality and beauty about it.

To conclude these two pieces are fascinating to write about because they are so different in the way that one is a sculpture and one is a painting with textiles on it but yet they both have that artistic impression that Picasso leaves on them that reflects the moods that he is in and also the movements of the art world at that time, as we see in '*Man with a Pipe*' the cubism movement that he helped to start is evident here. We can also see how the emotions change throughout Picasso's life and how this affects the structure of his pieces.

<sup>2</sup> <http://www.huntfor.com/arthistory/C20th/cubism.htm>



### Moderator Comment

For this project to succeed on the analysis of only two works, the research must be in exceptional depth with clear and evaluative commentary fitting the works clearly into relevant contexts.

Much of this work is purely descriptive and needed much more comparison and linking into Picasso's style and development to be of really high quality. These events are documented in published work with great detail but this candidate fails to really engage beyond a straightforward analysis and does not really compare with other relevant works.

In this instance the historical context is lacking detail and whilst the use of language is sound, it does not always reveal more than a coherent use of subject language and concepts.

The response is Level 3 (**coherent**) indicating a clear intent and attempts at making relevant connections.

**AO1 11/20, AO2 12/20, AO3 16/30, AO4 18/30 – 57/100**

Example Candidate Response – Pass

## The depiction of 'Sin' within Visual Art





## **Contents**

Introduction

Chapter 1- The definition of 'sin' and how I have interperated it

Chapter 2- Hieronymus Bosch, 'Garden of Earthly Delights'

Chapter 3- William Hogarth, 'Rakes Progress'

Conclusion

Biography

## **Introduction**

Sin is a term that is most commonly used within religion and faith; murder, stealing, adultery, these are perhaps universal 'sins' which are commonly accepted within most societies. Some people would say that 'Sin' is a human construct, a personal view. Some may think one thing is a sin and others would not; many believe that having a number of wives is sinful and in some places it is even illegal, however the Mormon religion embraces it. Outside of faith sin can be seen to play an important role in social harmony, however it is arguable to say that sin does not exist when a person is without a religious faith, they abide by their own moral codes. Then again this could be described as a personal 'faith'.

I intend to explore the relationship between a number of artists and 'sin'. We have seen over time many people have preached about sin but the message that they have been trying to get across is more effectively done with the aid of visual depictions. We have seen through the centuries that artists have used their imaginations and visual skills to depict sin most successfully. In this essay I have selected three examples of artists who have powerfully depicted their visions of sinful scenes. But what methods do artists use to portray 'sin' within their artwork?

Before we can do any form of analysis we need <sup>to</sup> ~~a~~ make clear of what the definition of 'sin' is. This will be the brief subject of my first chapter. In the other chapters I will be looking at my chosen artists; Hieronymus Bosch, William Hogarth and the ~~Jake~~ J.M.W. Turner.

### **Artists:**

William Hogarth- English painter, printmaker, cartoonist and social critic, born November 1697, died October 1764. His works spread a large variety of genres, from realistic portraiture to ~~comic strips~~ comic strips, such as "modern moral subjects". His work often made fun of social and political issues of the time, addressing moral issues and political decisions.

Hieronymus Bosch- Dutch painter, died in 1516, became an independent master in 1488. Bosch showed that the traditions and achievements of painting, which were to represent reality, could be turned



round, as it were, to give us an equally plausible picture of things no human eye had seen. He became famous for his terrifying representations of the powers of evil.

Jake and Dinos Chapman- Both Born in London in the 60's and now live and work there. Works include *Fucking Hell* (2008) '*Like A Dog Returns To Its Vomit*' (2005), '*Hell*' (1999) and '*Little Death Machine (Castrated)*' (1993). Their works are known to be controversial and very shocking, mostly involving some form of immoral act.

**Chapter 1**

*Sin; the Oxford English Dictionary describes sin as being an immoral act considered to be a transgression against divine law: a 'Sin' the eyes of God. An act regarded as a serious or regrettable fault, offense, or omission. Often against God, a person or a principle; "I had sinned against my master."*

However, I then looked at the original King James's Bible and there is no formal description of Sin itself, or for that matter the 'Seven Deadly Sins'. In many cases it is the human condition to 'Sin', it has been wired into our framework, in other words we are psychologically programmed to commit or at least recognise 'sin'. This however does not mean that there are savage communities of people that run around raping and killing. They could be very small crimes, for example some would see taking a grape at the supermarket as a crime against God which should be punished. However time has shown that the set of moral codes and laws that are put into place are a necessity for communities to function smoothly. These morals, religious codes and laws have evolved through time and we can see this within art.

In early art, religious leaders and churches would commission artists to visualise the churches philosophy and stories from the Bible. These images often contained scenes of horror or love and they were often to strike fear or shock a community. Contemporary art that contains 'Sin' does not always have to be religious, which we will see.

Artists and their paintings: Here I will describe how each of my chosen painters and sculptors depict 'Sin' within their artwork, however subtle or unconcealed.



**Chapter 2**

Hieronymus Bosch

'Garden of Earthly Delights', 1503-1504

Triptych: Paradise, Imaginary Paradise and Hell.

Oil on panel.



The Triptych depicts three imaginary landscapes each containing either hell or paradise within which humans and animals live. They are also accompanied with weird, wonderful and enigmatic creatures. The left panel depicts 'Paradise' or as some would interpret, Heaven. The central panel is of an 'Imaginary Paradise' and is the climax of the journey into the territory of the mind's eye. ('Sin' features within this panel, since being created around the idea of what a man or woman most desires.) The final and right hand panel of the Triptych is of Hell.

The central panel, or Imaginary paradise; it is very intriguing how much this panel differs from what paradise should really be like to its right. If we inspect 'Imaginary Paradise' closer there is a large variety of 'Sin' to be seen. We realise that, in fact, Bosch forces the spectator to gaze upon this imaginary, painted paradise as though it were an innocent world in which no standards of guilt and sin are applied. However this could be the idea of the



Bosch's own paradise where he sees some 'sin' as harmless and this would be a place where he should wish to live. We can interpret various objects and things we would find in everyday life to be 'sins' and it again is very interesting how Bosch manages to make a direct connection between them with a 'Sin'. For example, San Jerónimo Siguënza one of Bosch's many interpreters singles out the strawberry and takes its moralising message as the motto of the painting. "The 'fleeting taste of the strawberry' was indicative of the transience of the sensual pleasures in the sexuality portrayed."



The Hell panel is very different from the other two panels in the triptych. For one, the scene is set at night or in darkness, where as the other two depict scenes within daylight. The landscape is also completely void of nature; it is a completely man made world which consists of broken cities, torture chambers and curious human/animal hybrids! It is a land where mans darkest thoughts have run wild and cruelty reigns supreme. After studying the image we can see that the land itself is not as 'imaginary' as the other two landscapes but



more like an endless broken city. This could be interpreted as Bosch's message; that there is no need for mankind to wait for Hell; it has already upon us, hell on earth if you will. It is only a matter of time before man creates this topsy-turvy world in which pleasure becomes torment and music torture.

It is hard to pinpoint where and what sins are in the hell panel, this is because it is not a scene of people committing sins but it is of them getting punished for their previous wrong doings.

Take for example the Lord of the underworld, a bird-headed monster that devours whole humans and excretes them while seated on his toilet-throne prompts the once conventional notion that the punishments of cardinal sins should be done by a distorted version of the once sinful pleasure.

By looking at these various distorted versions of pleasure we see the 'sins' the various inhabitants have committed.



We see in this image two sinners are being crucified on a hybrid of harp and lute. Beside them is a howling horde of woodwind and percussion beneath an upturned hurdy-gurdy, and a hellish choir bawling notes from a score inscribed on buttocks, a place of despicable lust. It is a punishment of lechery/lust.





### **Chapter 3**

William Hogarth, 'A Rakes Progress', 1732–1733

Series of eight paintings, Oil on canvas

The social and psychological cause of the Rake's Progress is set out within the first painting and depends on the accepted truth, of the eighteenth century, that a miserly father is always succeeded by a spendthrift heir. We see this within the context of a Rake's Progress; with money comes 'Sin' and with 'Sin' comes its demise, without money comes 'Sin' and with 'Sin' comes your own demise. However the paintings do not depict a religious view, they are supposedly just what happened within the period. Nor does Hogarth state his disapproval of his character, Tom Rakewell and his antics.

The sequence of eight paintings do not clearly display 'sins', lust being the exception, however it is easy to see where Tom Rakewell has strayed from the path of clean straight living.

This is clear in the first image, the scenario; Tom's father has just died and he is preparing for the funeral. The scene takes place in the Rakewell family home; Tom is being measured for mourning apparel. A workman is hammering a black cloth to the back wall to prepare for the funeral; he dislodges a horde of coins that stream from the wall. All that inhabits the cold dark room reinforces the fact that Tom's father was an obsessive miser. If we study the image further, more is revealed; in the bottom left of the image Tom's father has cut the sole of his shoe from the leather cover of a Bible. If we look closer at the portrait of Tom's father above the fireplace, it portrays him counting money.

Now if we look at Tom Rakewell we can quite easily see that he is of the opposite extreme. He has torn open every cupboard, cabinet and chest in an attempt to value his new fortune. The room is a mess, a whole array of documents are carelessly piled at his feet. To the right of the print we see Sarah Young and her mother, Sarah is weeping and holding, what could only be an engagement ring, whilst her furious mother is arguing with young Tom about his promised marriage to her daughter. Tom showing no sign of compunction is then trying to buy her off with gold coins.





Tom Rakewell's father has just died and he is preparing for the funeral.

In the second image we see Tom attending a morning levee, or morning party, a quite ridiculous concept. Various musicians and masters accompany him along with other 'posers' all of who try to join in and be the centre of attention. We see two instructors looking rather hatefully at the dance or drama master and the fencing master; the two are dressed in typical French style.

For me the scene could be described as being envious or covetousness behaviour, it is a room mostly full of 'try-hards' and 'wanna-be's'. They are envious of those who have more than they. They covet wealth and fame.



The young aristocrat, Tom Rakewell has set himself up in fine furnishings.

In the third image we see Tom indulging himself in 'all night entertainment'. His acquaintances and prostitutes in mid orgy surround Tom. We see in the right foreground of the image a woman undressing. If we look closer we see she is unaware that she is actually pointing at a chicken lying on the floor. Along with the obvious over indulgence of Tom and his acquaintances and the

woman symbolically pointing at a chicken I would say this image is one of gluttony. We see massive over indulgence and selfishness within the scene, these are the two main traits of gluttony.



Tom Rakewell has ordered an all night entertainment for himself.

Tom has been approached by a bailiff with an arrest warrant, Sarah Young has appeared and offers her savings as a pay-off. We see in the background a lamplighter not paying attention and spilling his oil, this could represent Sarah Young's recent action; her money, like the oil is just being wasted on this man! We also get a nice sense that Hogarth really disapproved of the social divide of the period. We see an aristocrat with his pedicured dog and to the opposite side a group of street urchins gambling away whatever they have left. It is an image of greed and covetousness.



The first signs of Tom Rakewell's downfall.

In the fifth image we see Tom, just saved from his debt and the bailiff by Sarah Young, marrying an ancient, one-eyed woman and her wealth. He has



just ignored the charity of Sarah Young to selfishly gain a new fortune with his new wife. This is a scene of covetousness. Tom is marrying this lady for one reason, his love of money and wealth.



The rake, Tom Rakewell has been saved from debtor's prison.

In the sixth image we see Tom beginning his road to madness, he has just lost his second fortune in another gambling house. He is seen dropped down on one knee with his fist wrenched to the sky, his wig fallen to his side and a very painful look upon his face. It is another scene of covetousness and gluttonous overindulgence and the blaming of someone else for his addiction.



Tom Rakewell's gambling, second inevitable loss of fortune.

Scene seven is a scene of pure pride. A failed play, Tom has written sits to his right, an alchemist works on metal behind him. Tom is desperately trying

to better his fanatical standing but has fallen into insanity. He has caused Sarah Young to faint; he has been too proud to accept her helping.



The Rake, Tom Rakewell sits dumbfounded in a debtor's prison.

The final image is of the result of Tom's 'pride', he has put himself there. I have interpreted it as Hogarth showing that this is in fact hell. It is a representation of hell, Tom was given all the chances to stop his wrong doing, which we saw throughout the series but took none of them. If, like Tom, we commit 'sin' in our lives we shall end up in 'the famous madhouse, Bethlehem Hospital (Bedlam).'



Pride is present within all eight paintings within 'A Rakes Progress'. Tom is a victim of himself unlike 'A Harlot's Progress' created several years before, where the heroine, Moll is the victim of society around him. It is ironic that it



is called a progress in the first place; we do not see any from of progress at all, it is the opposite. Due to Tom's own pride he brings himself to insanity, which we see in the final image.

## **Conclusion**

At the beginning of my studies for the essay I really thought that within each individual art work there would be a really clear religious message in mind when they were created or it would be relatively easy in deciphering where 'sin' was present. However what I found was actually quite the opposite. The Artists were creating purely because of interest into the subject matter not because of or there religious views, however this could have played a part

During my study I found that a huge component of 'sin' is context. 'Sins' can be blown way out of proportion or made to look like nothing when put into the wrong context or looked at in the wrong way. It has also been difficult for me to really pin point what 'sin' really is. I realise it is not in fact what I was really supposed to be studying, however it was a necessity to look into what it is in relation to each piece of art. It was difficult to separate 'sin' from religion; it is a common assumption to assume that 'sin' is only possible with the existence of a religion of some form. Both Hogarth and the Chapman brothers have created two pieces that heavily contain 'sin' and neither has any real religious relevance.



**Sources**

- Renaissance- George Holmes (Weidenfeld and Nicolson, 1996)
- [www.whitecube.com](http://www.whitecube.com)
- [www.wikipedia.com](http://www.wikipedia.com)
- Face to Face, British self-portrait in the twentieth century- Philip Vann (Sansom and Company)
- Masters of Caricature- William Feaver (Weidenfeld and Nicolson)
- Hieronymus Bosch- Walter Gibson (World of Art)
- Hieronymus Bosch, Garden of Earthly Delights- Hans Belting (Prestel)
- Sensations- Saatchi Collection

**Moderator Comment**

This could be a really interesting subject but examples need in-depth and careful research to firmly place them in historical and social contexts. In this project the research is limited and much of the written commentary is conjectural without academic rigour or support. The commentary is mostly descriptive and the structure of the English and use of subject language often inaccurate.

All of the Assessment Objectives are placed firmly in Level 3 (**coherent**) in mid or low bands of achievement.

**AO1 9/20, AO2 12/20, AO3 17/30, AO4 15/30 – 53/100**

## Component 3 Project

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This is an externally set and assessed coursework component

The focus of the Project should be the development of a sustained piece(s) of studio practice based on one of the starting points. The starting points will be posted on the Teacher Support website at the start of the course (<http://teachers.cie.org.uk> – teachers without Teacher Support accounts should contact their Centre administrator) and CIE Direct (<http://direct.cie.org.uk>) and candidates will have until 31 May of the year of the examination to complete their Project.

The starting points that cover a range of ways of producing artwork and should allow all candidates, whether or not they have opted for an endorsed course, to demonstrate appropriate approaches. The starting points will be grouped according to theme, and are intended to act as initial stimuli for the candidate's focus of study. Investigative research, evaluative and developmental work are required to support the realisation of a major outcome.

The work submitted for the Project may include sketchbook(s), design sheets, maquettes, lens based outcomes, samples, test pieces, large-scale studies, note books and/or models.

### Starting Points May/June 2010

#### Section A: Manufactured

- 1 Dilapidated
- 2 Medical
- 3 Architectural forms, shapes and settings have been used by different artists in many ways such as the constructions of Louise Nevelson, the installations of Cornelia Parker, the drawings of John Virtue and the paintings of Giorgio de Chirico.
- 4 Pigmentation
- 5 A fashion company wishes to produce a range of colourful garments, fabrics or graphic advertisements, including animations of posters based on geometric forms.

#### Section B: Natural World

- 6 Underwater
- 7 Energy and power
- 8 Organic
- 9 Figure at rest
- 10 A printing company wishes to promote its work by asking artists and designers to produce artefacts, garments or promotional materials that are based on the weather.

#### Section C: Culture

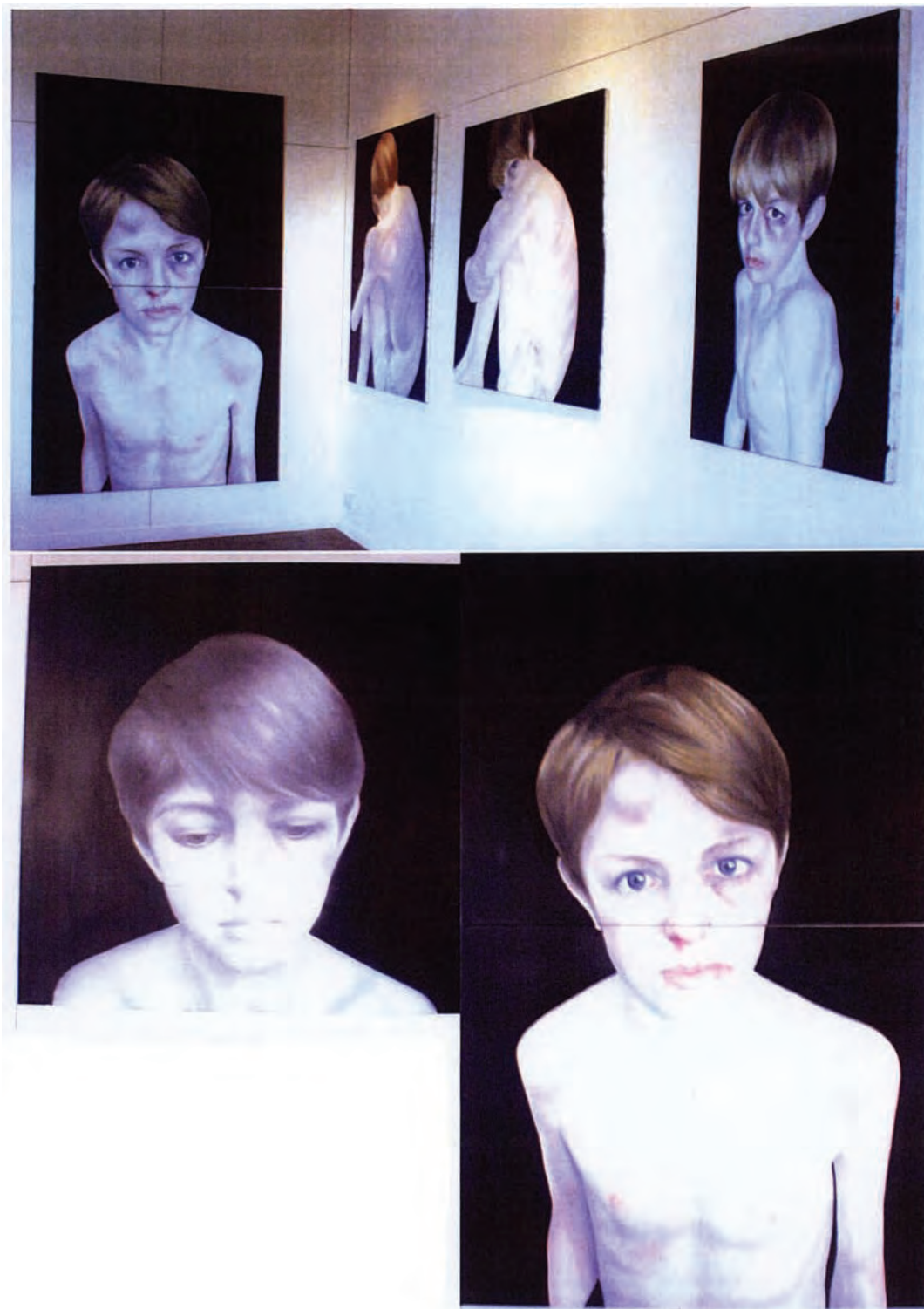
- 11 Text
- 12 Postmodernism
- 13 The representation of the face has taken many different forms over time.
- 14 People involved in relaxing and entertainment have been of interest to artists such as Edward Burra, Edouard Manet and Thomas Eakins.
- 15 Juxtaposition



**Section D: Issues and Ideas**

- 16 Gender
- 17 Memory
- 18 Art, Design and Propaganda
- 19 'Emptiness' has been of interest to artists such as Edward Hopper, Mark Rothko and Christian Boltanski.
- 20 Illusionary space

Example Candidate Response – Distinction (D1)



Examiner Comment

All Assessment Objectives at highest Level 5. Paintings and supporting studies very **perceptive**, **creative** and **convincing**.

**AO1 30/30, AO2 20/20, AO3 20/20, AO4 30/30 – 100/100**



Example Candidate Response – Distinction (D1)





### Examiner Comment

All Assessment Objectives high in Level 5. **Creative, inventive** and **mature**.

**AO1 30/30, AO2 20/20, AO3 20/20, AO4 30/30 – 100/100**



Example Candidate Response – Distinction











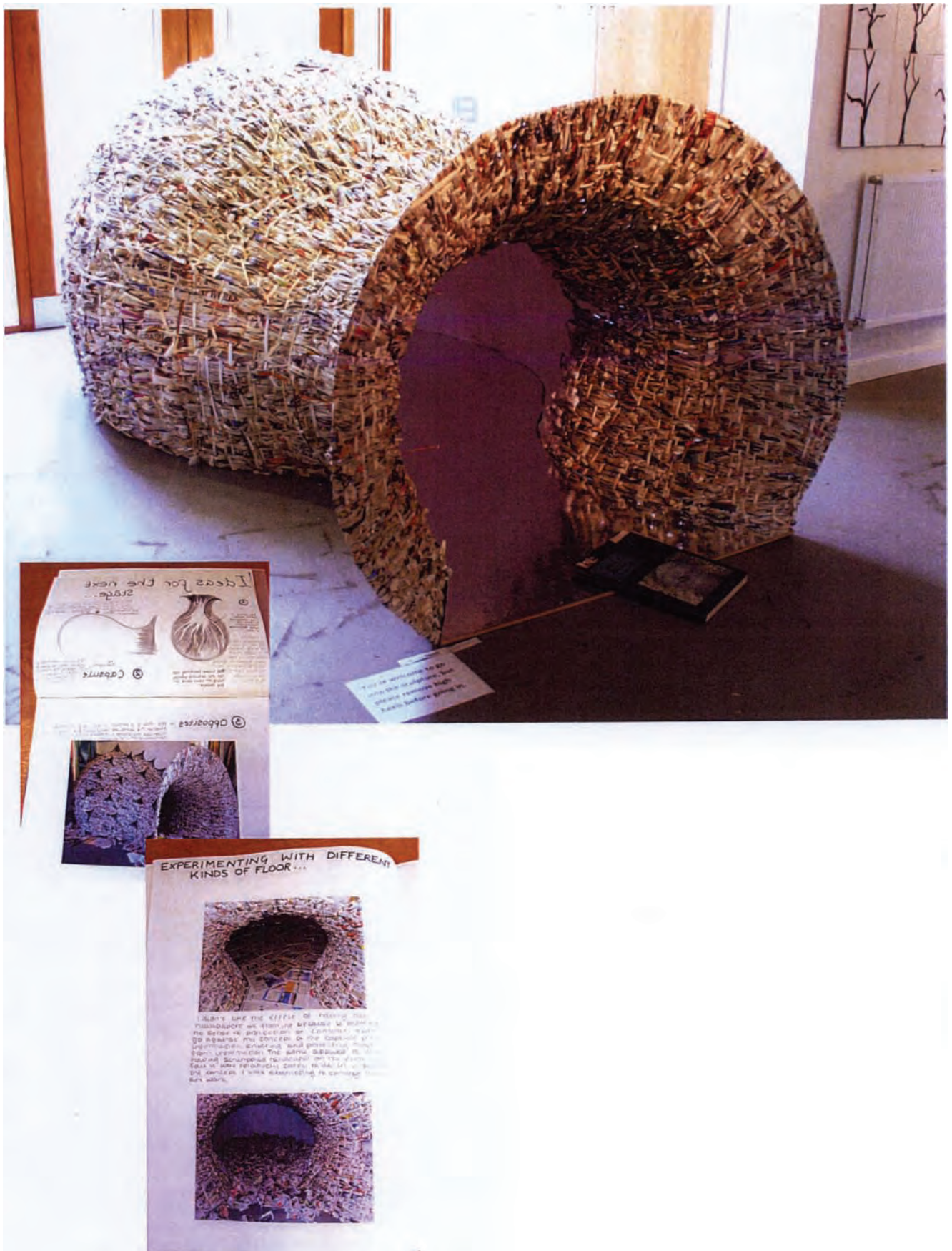
### Examiner Comment

All Assessment Objectives met strongly in Level 5. Landscape paintings show a very **perceptive** and **creative** response.

**AO1 29/30, AO2 20/20, AO3 19/20, AO4 30/30 – 98/100**



Example Candidate Response – Distinction







## Examiner Comment

All Assessment Objectives high in Level 5. Very **creative**, **inventive** and **perceptive**.

AO1 26/30, AO2 19/20, AO3 19/20, AO4 30/30 – 94/100



Example Candidate Response – Distinction







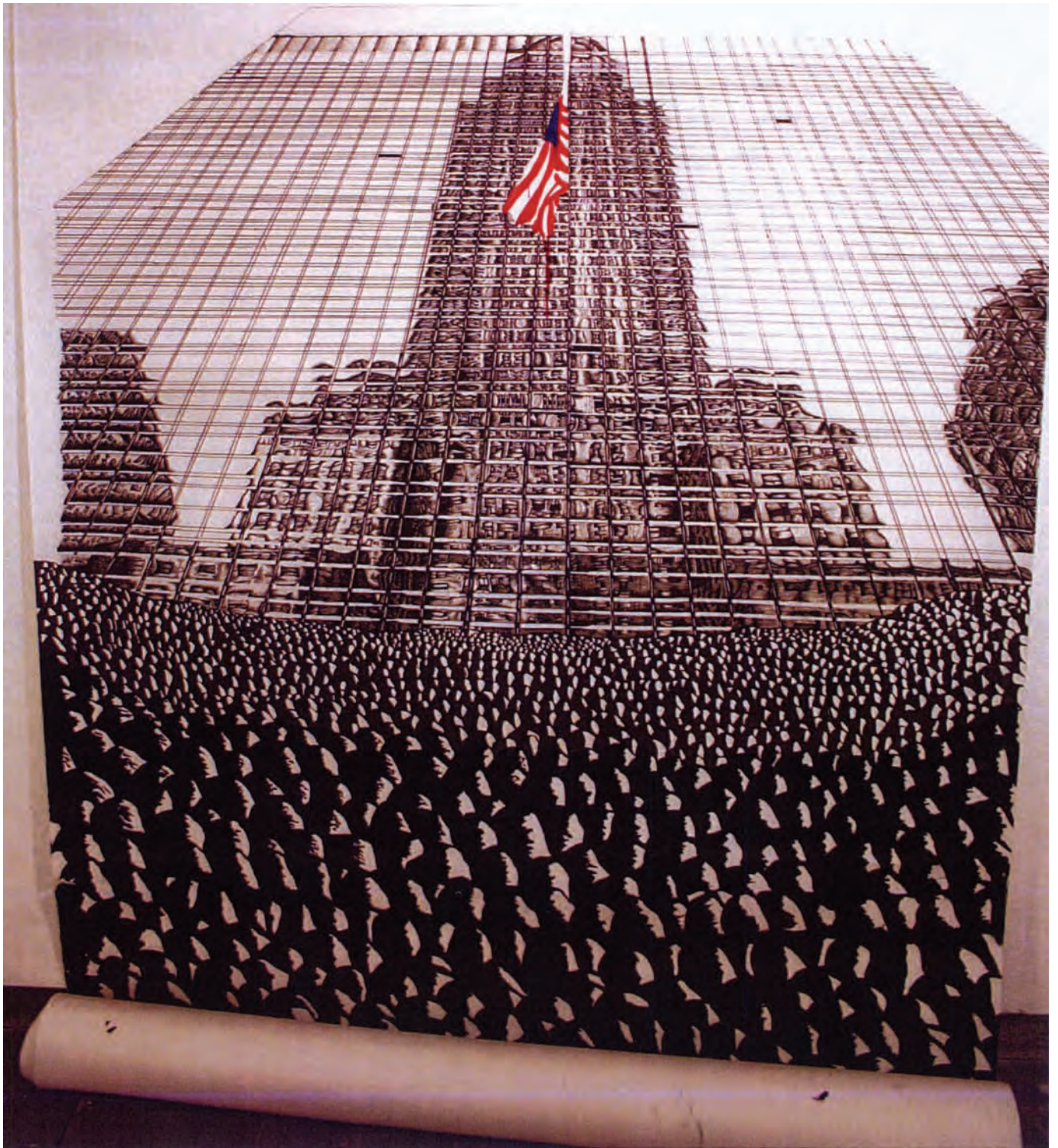
## Examiner Comment

This project has a mark of 89. All Assessment Objectives in Level 5.

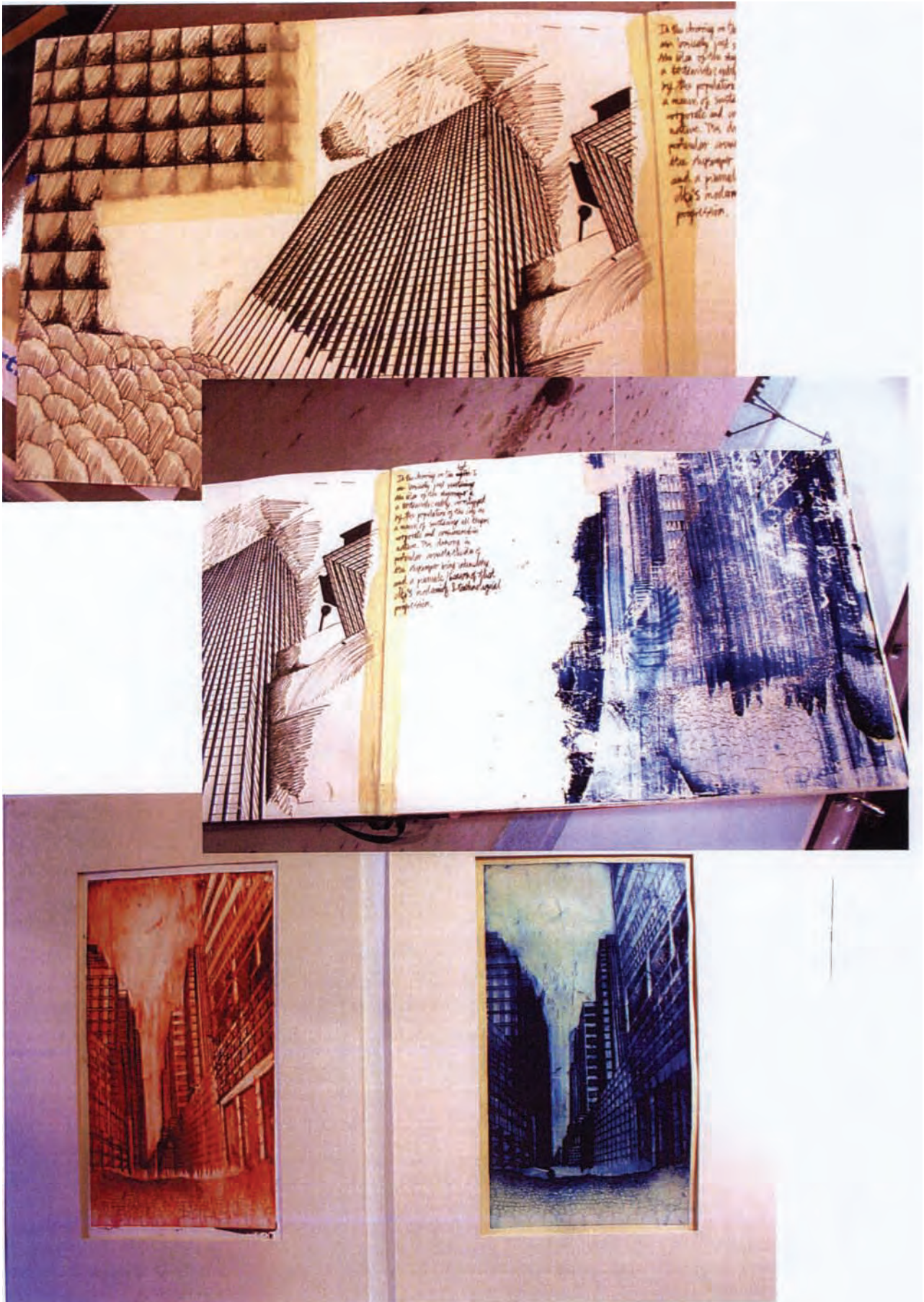
**AO1 25/30, AO2 19/20, AO3 18/20, AO4 27/30 – 89/100**



Example Candidate Response – Distinction











#### Examiner Comment

All Assessment Objectives met at Level 5. Well researched and convincing graphics.

**AO1 25/30, AO2 17/20, AO3 17/20, AO4 25/30 – 84/100**



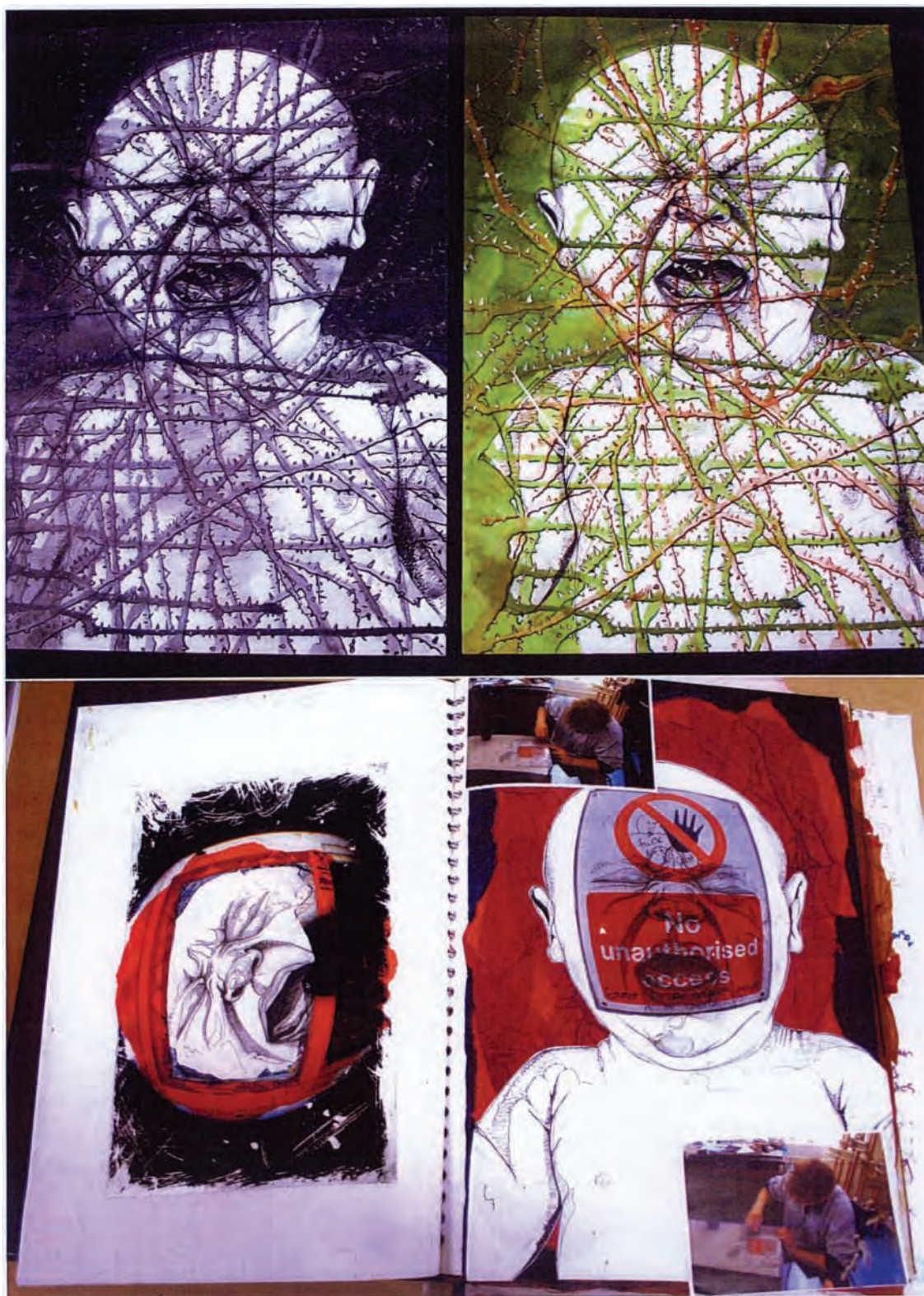
Example Candidate Response – Distinction











### Examiner Comment

Based on a question about dilapidation the candidate has explored the idea from birth to old age. All Assessment Objectives indicate an **inventive** and **perceptive** approach.

**AO1 26/30, AO2 17/20, AO3 17/20, AO4 24/30 – 84/100**



Example Candidate Response – Distinction



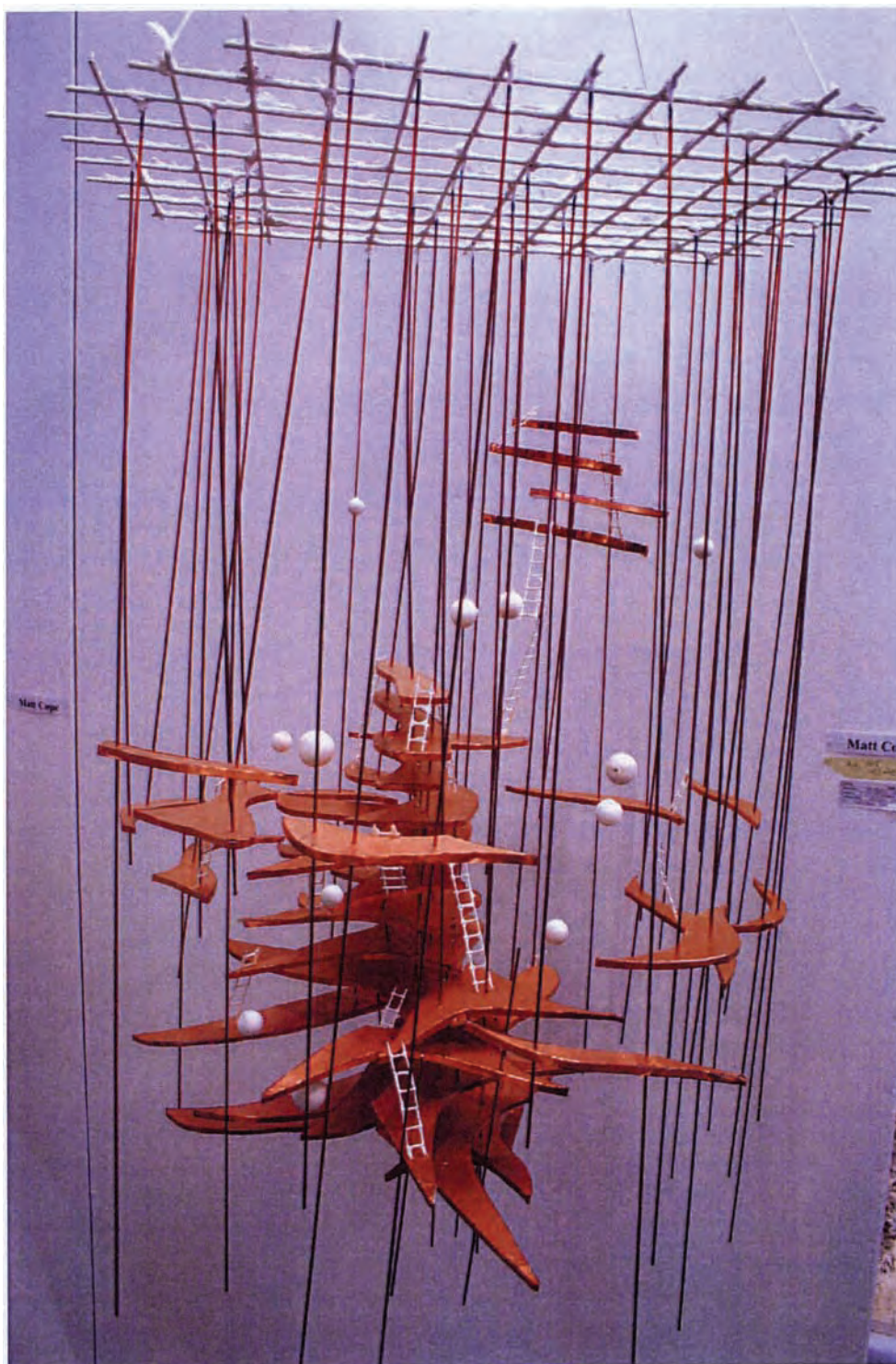
Examiner Comment

Bold developments of abstract images meets all Assessment Objectives in low to middle Level 5.  
**Creative** and **intuitive**.

**AO1 23/30, AO2 18/20, AO3 17/20, AO4 25/30 – 83/100**



Example Candidate Response – Merit







## Examiner Comment

Sculpture based work; all Assessment Objectives indicate **confidence**. Some very strong sketchbook work.

**AO1 23/30, AO2 16/20, AO3 16/20, AO4 22/30 – 77/100**



Example Candidate Response – Pass







### Examiner Comment

Ceramics based work with some interesting ideas based on effective research in Portfolio. The Development AO3 and Respond AO4 are not fully realised.

**AO1 16/30, AO2 14/20, AO3 12/20, AO4 17/30 – 59/100**



## Example Candidate Response – Pass







### Examiner Comment

**Coherent** in Assessment Objectives, clear responses but rather limited in terms of skill and visual development.

AO1 17/30, AO2 15/20, AO3 12/20, AO4 13/30 – 57/100



University of Cambridge International Examinations  
1 Hills Road, Cambridge, CB1 2EU, United Kingdom  
Tel: +44 1223 553554 Fax: +44 1223 553558  
[international@cie.org.uk](mailto:international@cie.org.uk) [www.cie.org.uk](http://www.cie.org.uk)

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