

Course Handbook  
Samples with commentary

# Cambridge International AS & A Level Art & Design 9479

AS Level for examination from 2019  
A Level for examination from 2020



Copyright © UCLES 2018

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.

UCLES retains the copyright on all its publications. Registered Centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to Centres to photocopy any material that is acknowledged to a third party, even for internal use within a Centre.

---

## Contents

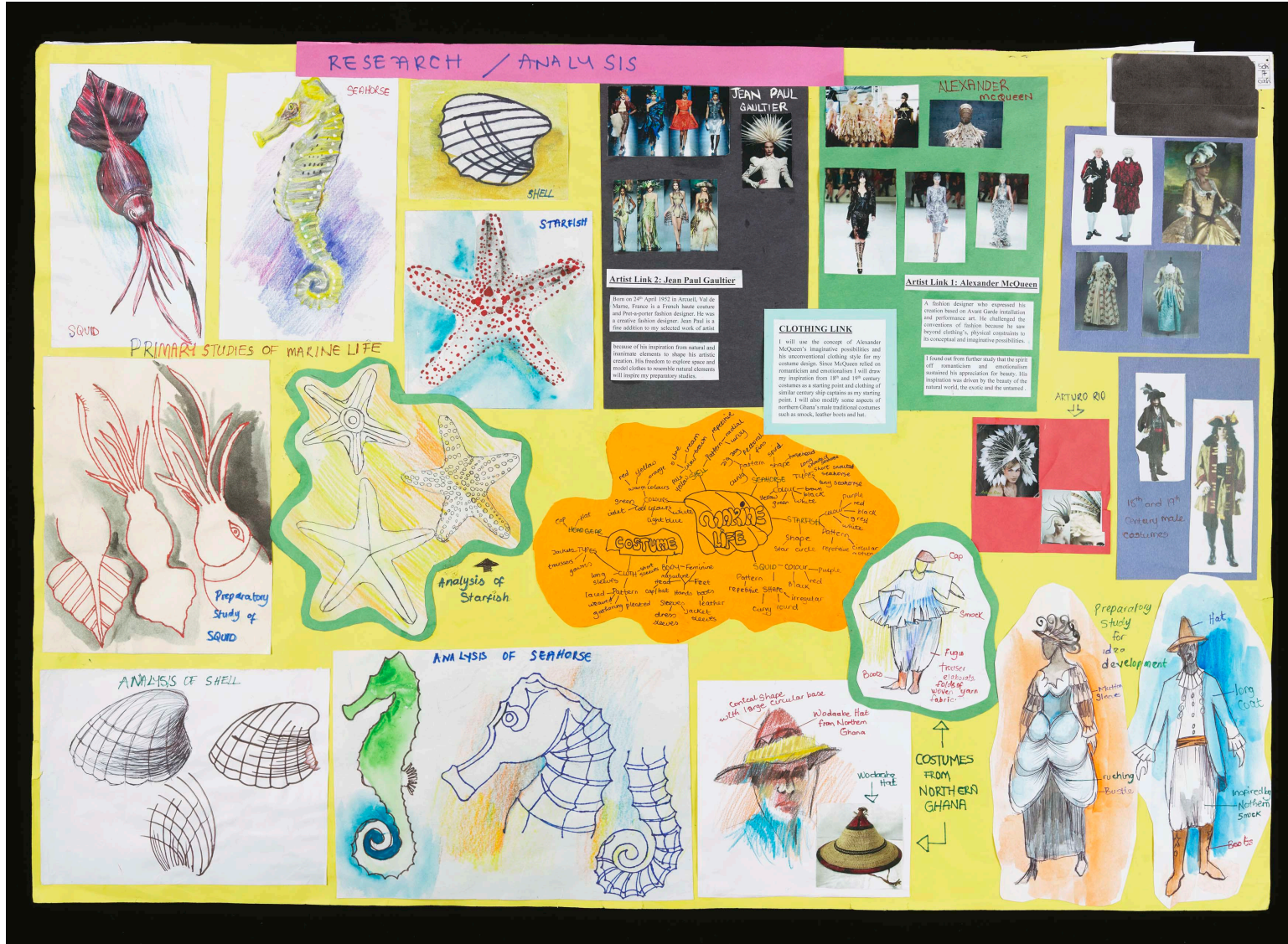
---

Component 1: Coursework .....	4
Component 2: Externally Set Assignment .....	24
Component 3: Personal Investigation.....	37

The samples in this booklet represent a range of levels in each of the three components above. Comments are provided for each portfolio to help you understand how the mark scheme is applied. This booklet accompanies the Cambridge International AS & A Level in Art & Design (9479) Course Handbook.

These images are designed to be viewed on screen to allow for the use of the zoom facility. If you wish to print them out, they are of sufficient resolution to be printed on A3 sheets.

# Component 1: Coursework



## Low level response

### Portfolio

Some satisfactory initial observations into the investigation of the chosen theme.

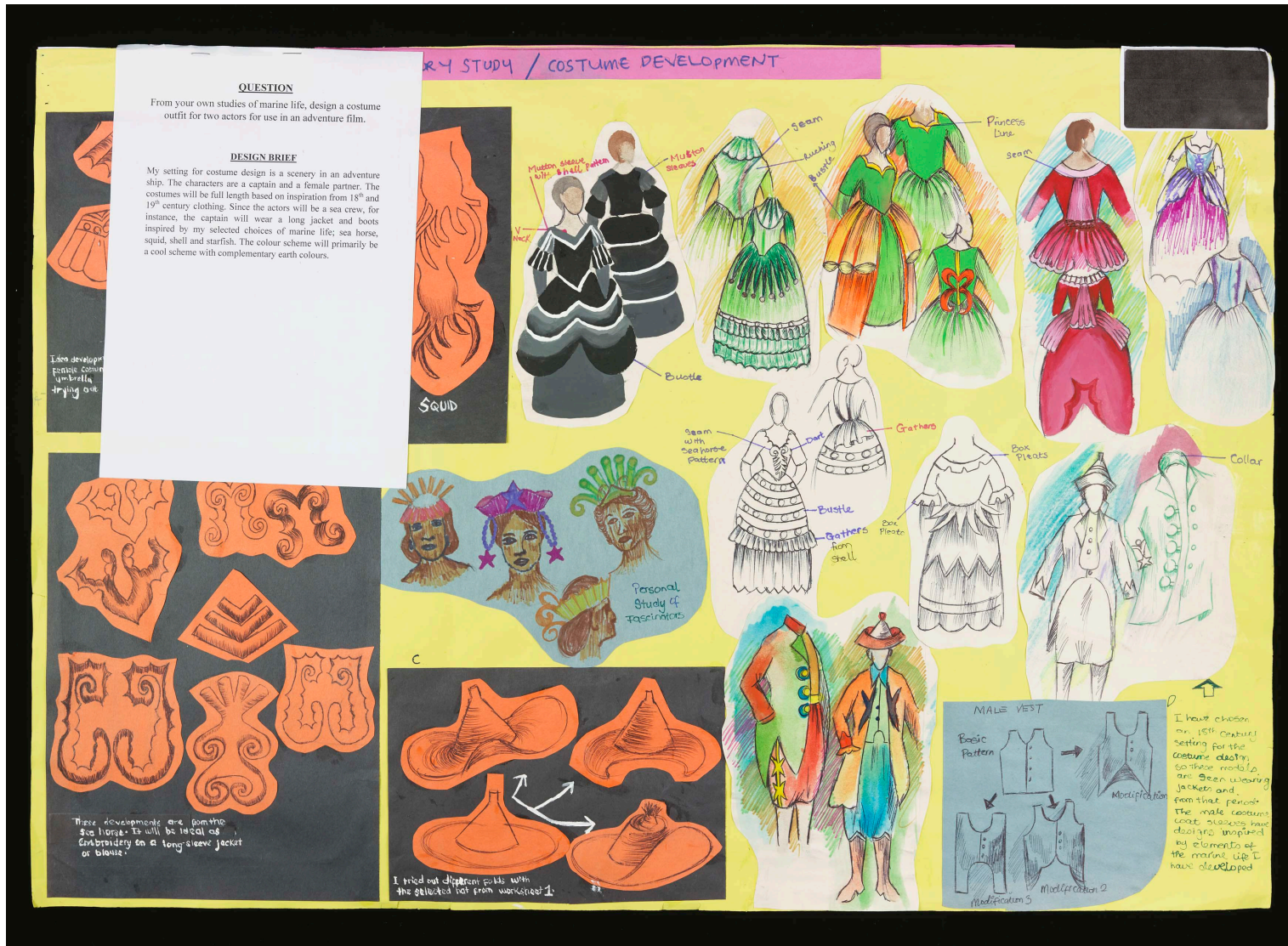
The drawing studies show understanding, but they lack depth of study.

There is limited exploration with media which could have helped to realise the intentions more fully.

Low level response

Portfolio

Recording ideas, observations and insights at first hand would have helped to focus and inform personal interests.



## Low level response

### Portfolio

The development of ideas comes from a limited range of relevant sources.

There is a limited critical understanding in the analysis of sources.



Low level response

Portfolio

There is some evidence of connections between visual and written elements as appropriate.



## Low level response

### Final outcome

The final outcome shows some evidence of personal and coherent realisation of intentions.





## Mid-level response

### Portfolio

The work shows a set of studies indicating first hand observations and photographs taken by the learner.

The investigations and development of ideas are successfully communicated within the context of the research.

These are presented in a coherent manner and displayed with clear intention.

**RESEARCH AND ANALYSIS**

**DESIGN BRIEF**

From your own studies of braids, develop an exhibition poster for use at an event.

**DESIGN BRIEF**

I will explore ideas for my primary studies of contemporary braids and other traditional styles and coiffure. I intend to rely on my investigation and analysis to further experiment with the colourful contemporary braids to produce colourful poster to communicate.

**ANALYSIS A**

Outline of a braid

design pattern created by twist braid

design pattern created by braid

**ANALYSIS B**

Selected fonts

BRAID ART BRAID ART  
BRAID ART BRAID ART  
NATIONAL MUSEUM PRESENTS

**ANALYSIS C**

interlocking in traditional cornrows

Colour: green, red, bronze, black, purple, blue, pink

Equipment: wigs, combs, scissors, hair cream, water, towel, headbands

**PREPARATORY STUDY OF HEAD PROFILES**

A braid consisting of four strands

The braid is loose all through out

Head profile studies

**RELEVANT WORK OF ARTIST**

Francoise Nielly

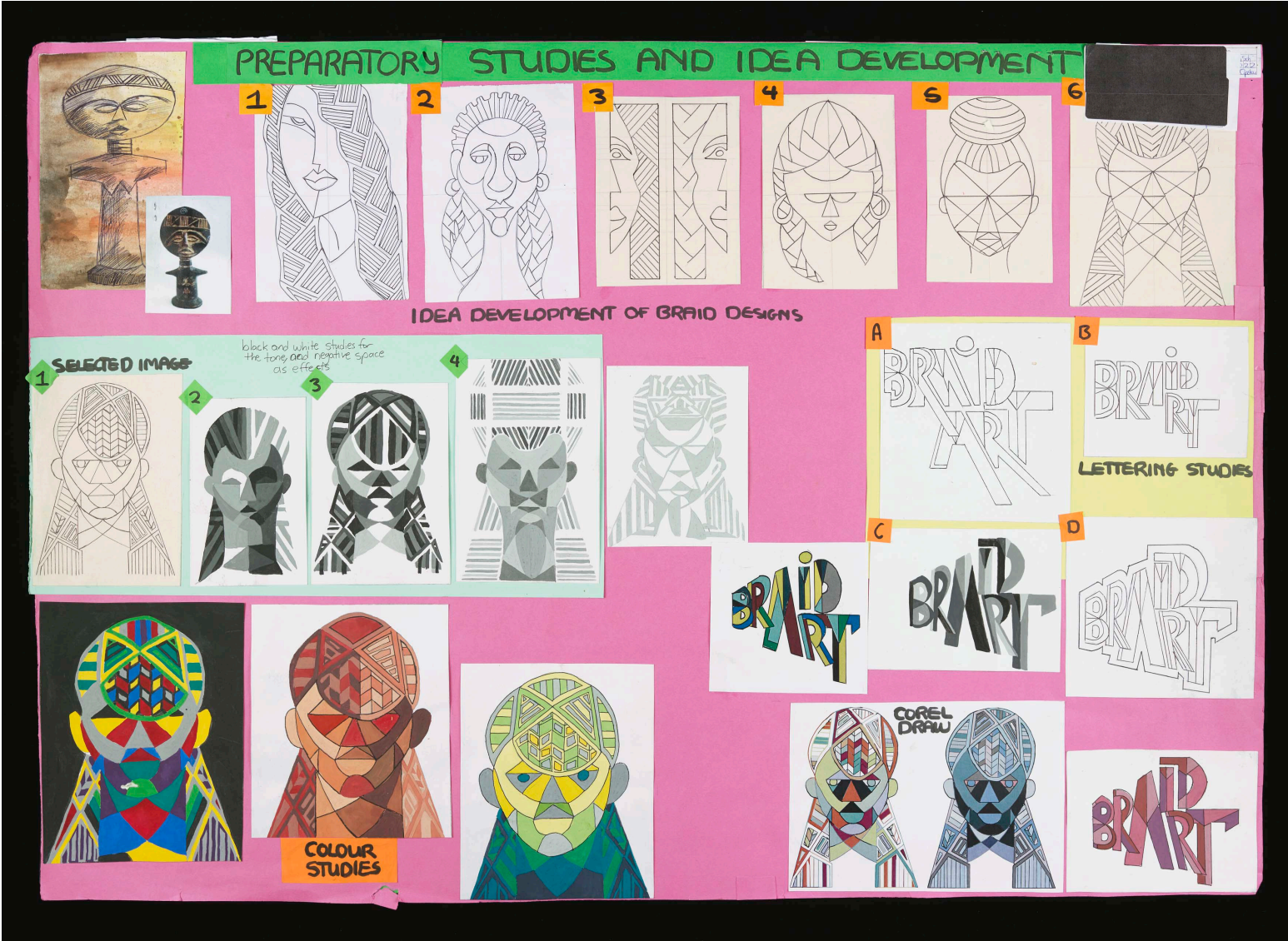
Francoise Nielly's artwork is typically vibrant, and dense in a lot of her work is inspired by urban life. Francoise uses palette knives to paint her artwork as she seems to prefer the thick, clean textures created by them. Printing patterns to her specialty, I will be inspired and influenced by the intricacy of her artwork. She layers her paintings with bright and contrasting colour. This is ideal for contemporary colour study for the development of my poster design.

**AKUABA DOLL (GHANA)**

These masks were chosen for their stylisation of the eyes, nose and mouth for inspiration in mask 2 as I wanted to use especially for the eyes and the mouth. The sunbonnet braid mask has an oval profile with interesting tones.

**Posters**

These artworks can be found on Pinterest by artist Eko Abi Yudha who uses the WPAP software to layer profiles of people in geometric shapes.



**Mid-level response**

**Portfolio**

The analysis of the inspiration is clear and concise. The different media shows clear influences within the artist references and cultural analysis.

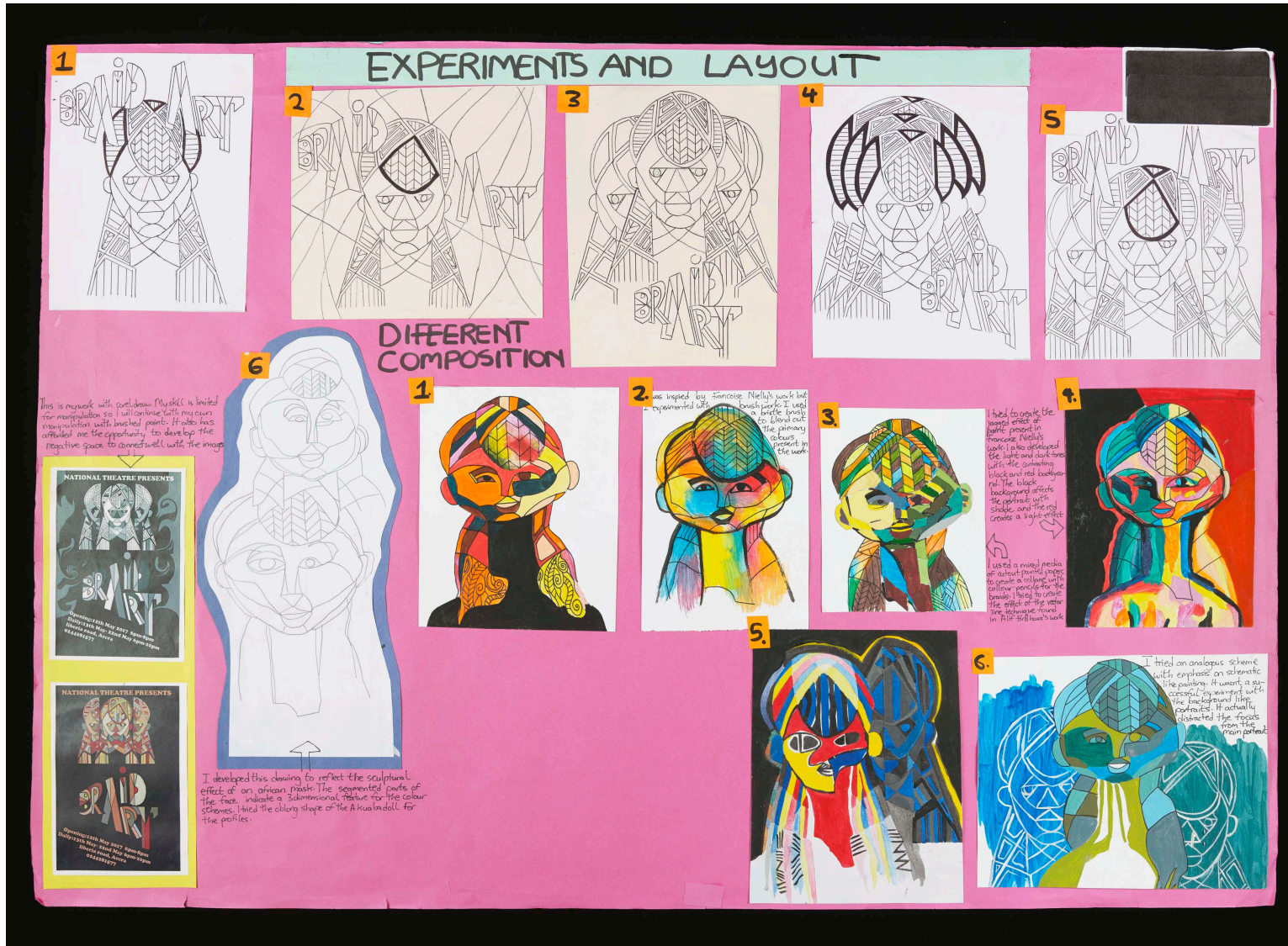
## Mid-level response

### Portfolio

The connection between the hair braids, masks and artists is steadily realised into a more stylised compositional approach.

Understanding of the process is consistent and ideas are revised and refined as the project develops, showing confident realisation.

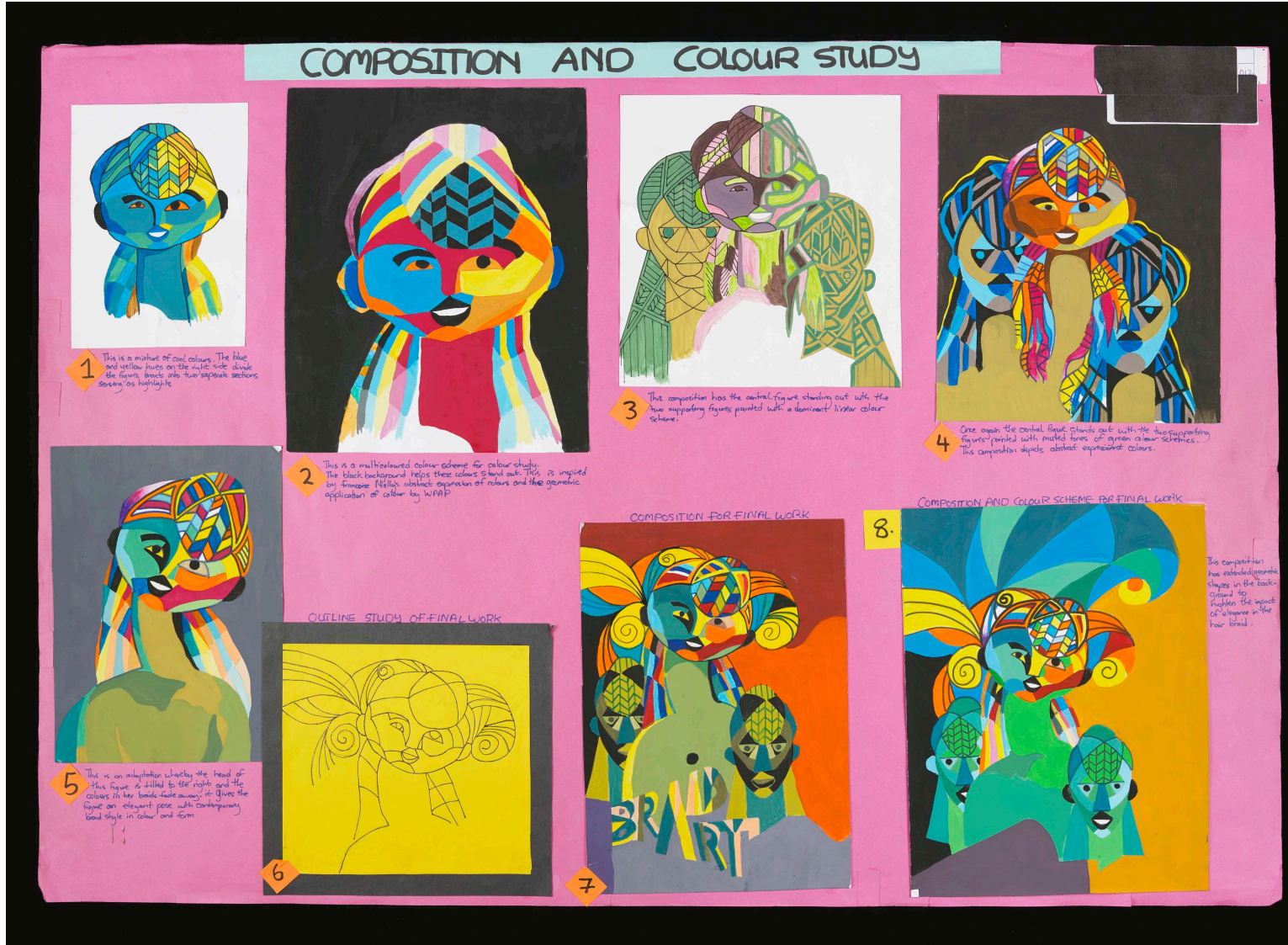
The work indicates experimentation with a range of appropriate resources, media, materials, techniques and processes.



Mid-level response

Portfolio

The typographical element could have been further developed with greater experimentation. The aesthetic quality of the final outcome would have benefitted from more consideration and analysis of the text and image.



## Mid-level response

### Final outcome

The final outcome is clearly realised and is a coherent combination of initial source materials and research.

There is evidence of purposeful intention and evolution of ideas.

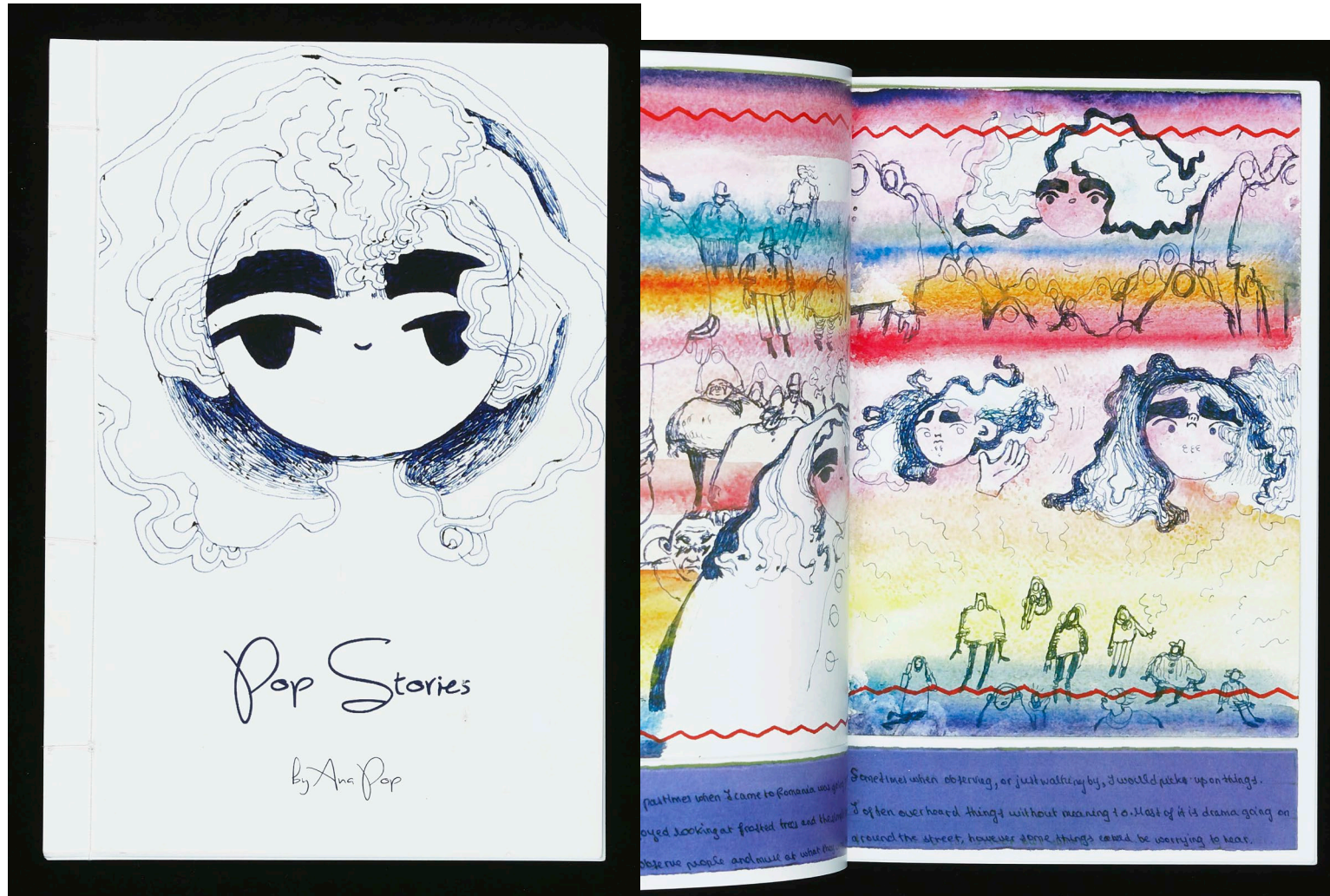
However, the analysis of the hair braids becomes less highlighted in the final development stages.

More detailed observational studies would have enabled the theme to translate more fully.

Some of the compositional and colour studies were stronger than the final, and if nurtured, could have elevated the impact of the final outcome.

More studies of artists such as Toulouse-Lautrec and Picasso would have informed the outcome to a greater level of achievement.





## High level response

### Portfolio

The work shown here is a combination of folklore and contemporary stimuli.

## High level response

### Portfolio

The work displays strong personal interpretation and cultural connections.

These are reviewed and refined within the context of the theme to a highly accomplished level.





## High level response

### Portfolio

The studies progress and develop throughout the project, demonstrating an excellent ability.



High level response

Portfolio

The exploration and evaluation of ideas shows clear communication, which inform the final stages of the project.

**SCHOOL**

PRIVATE vs. PUBLIC

I HAVE TRUST ISSUES BECAUSE OF MY TEACHERS

**FAMILY**

ME IN ROMANIA (MOVING TO ROMANIA)

MY GRAND-MOTHER SUCKS

THEY'RE ALL OVER THE PLACE

OLD FEELS ARE WACKO

PEOPLE ON THE STREET

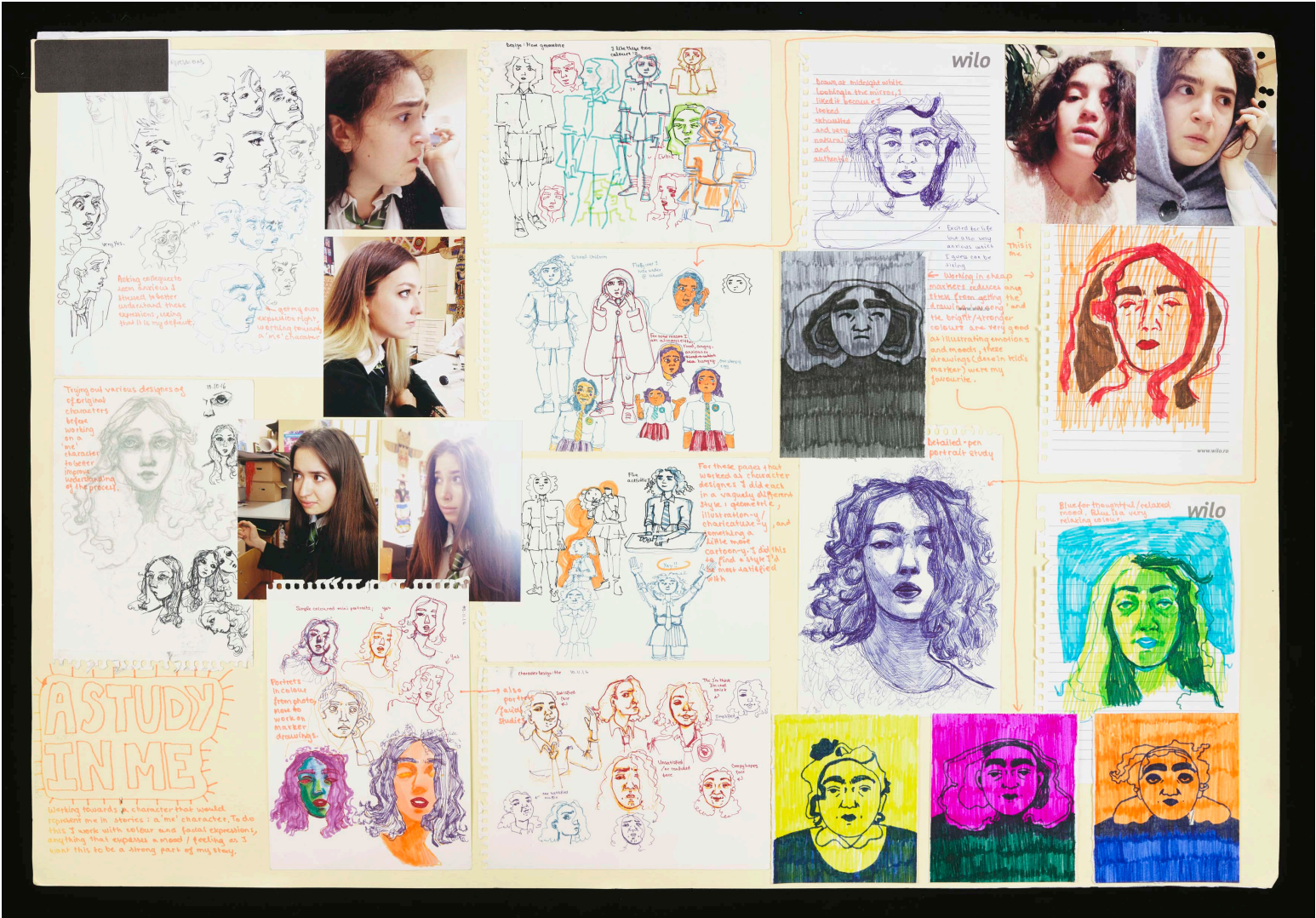
RESULT: I WANT TO DRAW COMICS TO EXPRESS THESE IDEAS!!

A ZOO FULL OF ROMANIANS

High level response

Portfolio

The learner has achieved a series of focused studies that demonstrate a high level of understanding of the materials and media for the specific use of illustration.



High level response

Portfolio

Consideration of different media may have been of benefit.



High level response

Portfolio

Thorough and relevant research from other sources has allowed the figurative studies to develop into successful graphic strips.

The written annotations support the journey.

Drawing people on the street or just in the city in general to represent the Romanian people

**Sketching and people - mini-illustrated and people 2**

This hard accepting you're not gonna anymore

Other suitable cigarette

The problem with pensioners in Romania is that they live their youth. Considerably when they were young, the family had happened to be under a communist dictatorship and most of the money was in the pensioners' pockets their youth with the diamond ring. You see that they forget in what state the country was because they are always talking about how much better everything was and how the country would currently be greater if it wasn't for those who would have remained

**Finalised sketches of children playing in the playground and people waiting at the dentist**

so I started writing this when I would go on using to take my mind off of things after I read. It was interesting to see other people's interpretation of the street and talking about how wonderful it would be to have educational back (children) so I decided to put this in my story taking as how communism affected many people in Romania, and that the idea of people wanting the loss of education could be interesting to explore.

Waiting at the dentist to get a scan what drawing the people waiting

Colours: Symbolic

**Painting photos as their head to somehow appear individually; how everyone on the street has their own story. It also references how the Romanian people are very religious (generally).**

**Single illustrations of the nation's suffering**

People shouldn't have had during winter, some of these and had winter getting harder in the winter, the shop

They're not dead but they're not alive

They're not dead but they're not alive

**I illustrated some small scenes based on the stories my mother told me about how these were people who lived in the shops and how people would be people that would die when they say they would die, the normally back in pain.**

**Families coming in groups (properly to countries) properly to Romania.**

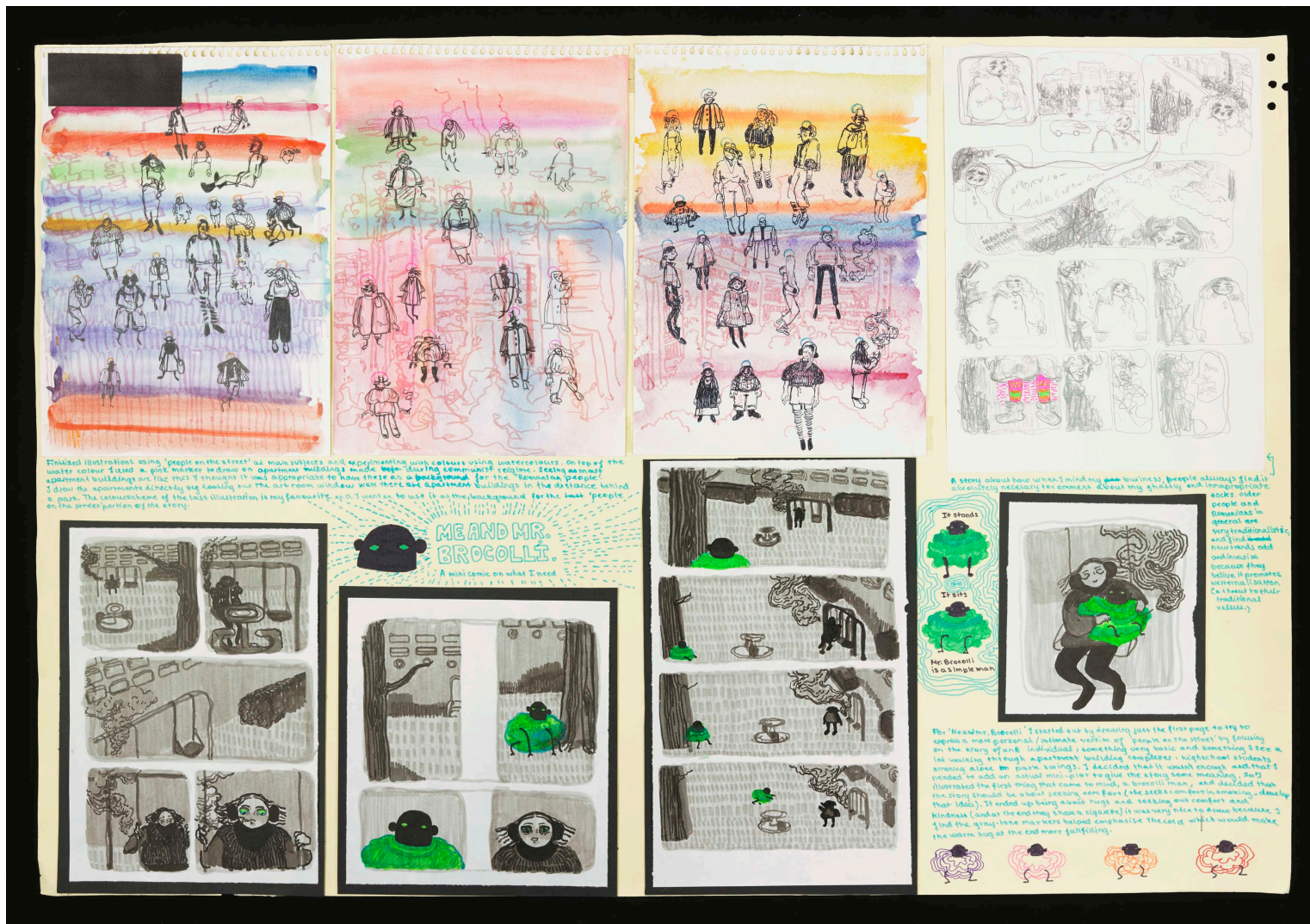
**PEOPLE ON THE STREET**

## High level response

### Final outcome

The learner is demonstrating skills and competencies effectively, perceptively and with focus by recognising, reviewing and refining potential solutions as the work develops.

The exploration and experimentation demonstrates an excellent grasp of analytical and critical understanding.





## High level response

### Final outcome

A coherent and personal response that is imaginative and indicates a high level of independent work. Significant connections have been made between visual and written elements which are very convincing.

## High level response

### Final outcome

The visual language of the theme is connected throughout the project.



# Component 2: Externally Set Assignment



## Low level response

### Supporting studies

The initial research is competently investigated from photographs, confirming exploration of texture and tone.



## Low level response

### Supporting studies

There is some use of different and appropriate materials and media and there is evidence of recognising and exploring different possible outcomes.

However, the research is quite linear and does not explore enough artistic influences within the context of the theme.

Patterns are intricately worked out but sensitivity is lost in the translation to the faces.





## Low level response

### Supporting studies

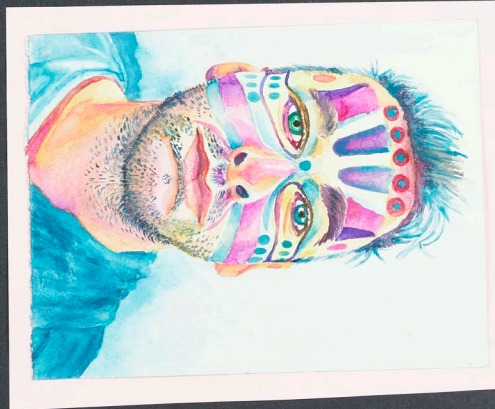
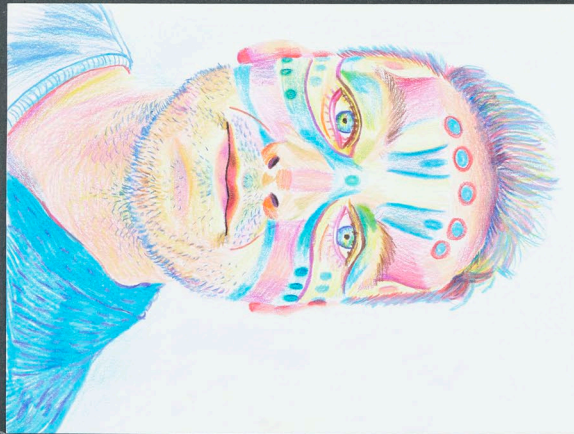
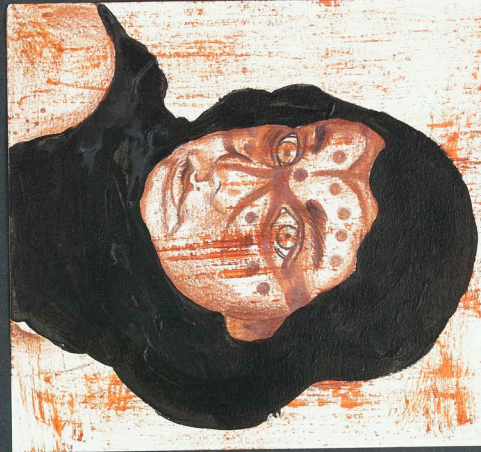
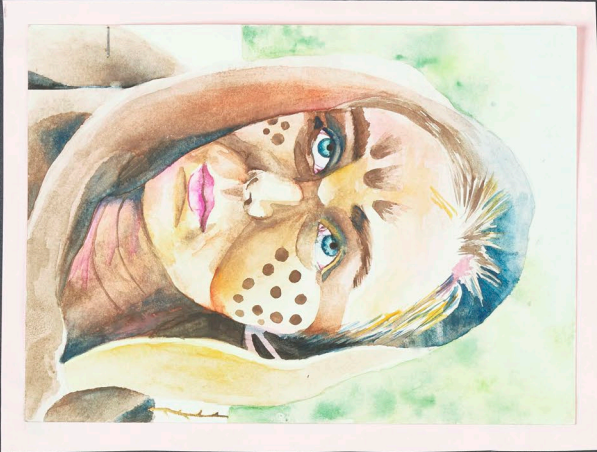
The work demonstrates a limited ability to control and organise ideas by reviewing and refining them as the work develops.

Stronger cultural and personal links to the choices made would have helped the work to develop to a higher level.

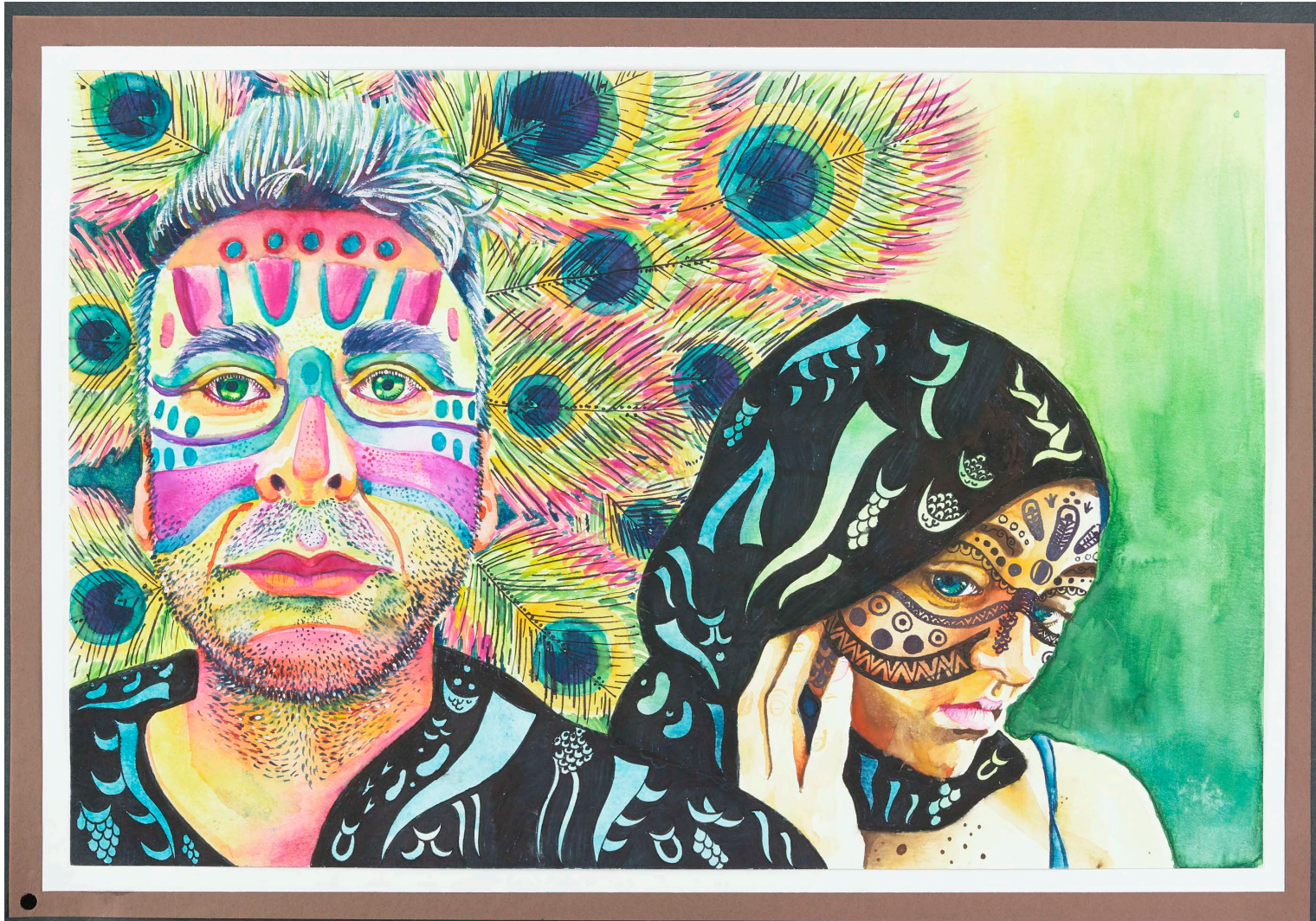
## Low level response

### Supporting studies

In-depth analysis and investigation of facial studies could have improved the overall aesthetic of the portraits with patterned skin.



7



## Low level response

### Final outcome

A reflective outcome that shows some evidence of the learner's intentions.

The final outcome could have exhibited a stronger and more convincing response if the initial studies had been developed and expanded to a more focused and in-depth investigation using a range of relevant sources.

## Mid-high level response



### Supporting studies

The work demonstrates some highly effective initial ideas.

The work is well-presented, following a structured and annotated process. Detailed investigations of the cans' crumpled nature have been thoroughly researched.



The surface, texture and properties have been analysed in different media to a competent level.

10. A pile of empty cans of different sizes, some with labels


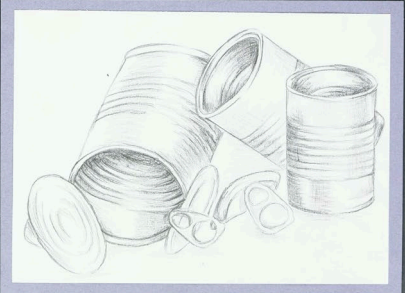



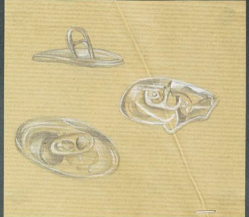

In this project on a pile of cans of different sizes, some with labels, I began by sketching some crumpled cans on a prepared ground with white chalk so I could get used to the lines, shapes of the can and the shape when the lid was crushed. I then did the same thing with the tops of crushed soda cans on brown paper and achieved a crumpled color (dark) space. I then took some pictures of cans that I had collected and crushed, which made the image more interesting.

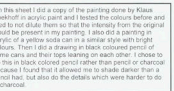







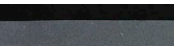
One of the images I took was directly over a can and it showed the inside through the hole on the can so I used black pen when drawing this to emphasize the contrast in the picture.

On this sheet I did a copy of the painting done by Klaus Bloschhoff in acrylic paint and tested the colours before and how to add detail from top to that the shadows from the original would be present in my painting. I also did a drawing of a yellow soda can in a similar style with bright colors. I then set up drawing in black (colored pencil) of some cans and their tops leaning on each other. I chose to do this in black colored pencil rather than pencil or charcoal because I found that it allowed me to shade darker than a pencil has, but also do the details which were harder to do in charcoal.



Klaus Bloschhoff is a German realist artist who was born on Rhauenberg, Germany in 1964. He started his first of many oil paintings at the age of 13 and continued to study painting at a private art school. He didn't start painting in a photorealistic style until more recently, however now he shows his point of view and interests through his choice of colour. Bloschhoff paints in the moment of time, which he believes allows the art to become being and important. I chose to use Bloschhoff's 'Coke Red' for painting as inspiration for my project because I like the bright colours and how the crumpled cans are distorted. I like his realist style which I have continued to use throughout the rest of the project.

Small cans  
Tuna cans  
Large cans  
Industrial/restaurant sizes  
Soda cans  
A pile of empty cans of different sizes, some with labels on.  
Crushed cans  
Campbell's cans  
Bob's  
Food cans  
Andy Warhol  
Klaus Bloschhoff  
open top  
Label collage  
can opener



## Mid-high level response

### Supporting studies

The analysis of the influence of Andy Warhol within the context of the theme is assured.

The learner has taken a crumpled soup can and applied the *Campbell's* label to it. This exhibits an effective ability to experiment and to push ideas through to the final outcome.

The annotation is appropriate and the photographs clearly indicate the depth of research.

## Mid-high level response

### Supporting studies

An extended exploration of media and materials whilst developing the still-life could have been encouraged.

This would have resulted in a more sophisticated level of research and a higher level of achievement.

The texture of the leaves seen in the supporting studies has been processed through contact printing. However, this process was not used in the final outcome and its inclusion within the supporting sheets adds no value.





## Mid-high level response

### Final outcome

The final outcome shows a competent level of engagement. The visual relationship between all the elements is well balanced and considered.

The use of different media is good. However, the sensitive use of colour seen on the cans in earlier research was not displayed as confidently here.

Research into other artists' techniques with regard to foreground arrangement within the context of the still-life would have informed the final outcome.



## High level response

### Supporting studies

The learner has experimented with a wide range of appropriate resources, media, materials, techniques and processes by recognising and exploiting emerging possibilities to successfully develop solutions. References to the installation artist Cornelia Parker were confident and relevant.

The learner has used specific works as a basis for reference and to expand and explore their theme in-depth. They have also been used in an independent manner.

Developing further from overlaid images on my previous board, I decided to make the moment of collision come to life by turning a video into a 3D, touchable piece. I decided to use glass as a material to explore this concept since it is very brittle, meaning that it is easy to break and shatter. I also feel that when a glass breaks, it gives a very intriguing shape and form because the edges become very delicate and precarious.

However, I realised that the first installation does not entirely capture the effect of collisions. This is because in the installation, the shape of the bottle before its destruction is still identifiable, whereas in real life, the aftermath of a collision tends to leave the object in unrecognisable pieces. Therefore in my second installation, I attempted to show how in real life, the collision completely annihilates any shape of the object and turns it into a formless mass. In order to still maintain the sense of movement and make the installation dynamic, I made the centre of the installation denser than its outer areas which is more spread out.

"Hanging Fire" is one of Cornelia Parker's most outstanding sculptures for its dynamic structure and the use of material. Her installation piece is made out of charred residue from an actual case of suspected arson, in which she uses all the materials as they are found without transforming any of their physically. However, the structure that she created is of a burning fire, which juxtaposes the blackened charcoal residue, making the installation seem like a "forest of charred fragments". Furthermore, the blazing structure also portrays the once-glowing embers from the suspected arson very powerfully, with its fading effect from bottom to top.

For both of the installations ("Hanging Fire" and "Anti-Mass"), she gathers the materials as found and suspends them in a way that illustrates the material or the object's moment of demolishing. "Anti-Mass" is a piece which depicts the destruction of a church, in which Parker also uses actual charred remains to capture this exploding "mass". For both of her pieces, she uses wires, pins and nails to precisely hang every piece.

In this oil painting, I captured the broken bottle installation from a high angle, but rather than replicating it exactly, I decided to ignore the fishing wires that suspends each glass pieces in my painting. This creates an illusion that the glass pieces are actually flying in different directions, which is the effect that I want to achieve in my installation. Although in the actual installation, the glass pieces do reflect different colours from the surrounding, I chose to paint it in monochrome to emphasise the delicate highlights that the jagged edges of the glass pieces produce.

In this installation (the one with the bottle shaped broken glass), I broke a glass bottle with a glass cutting tool and a hammer. I then hung each piece in a clear acrylic box, using clear fishing wires to create a sense that the object is floating. By presenting the moment of collision in a 3D manner, the sensation of the impact becomes much more visceral as the piece has moved beyond the 2D and becomes tangible. In this installation, the jagged, dangerous sharp edge of the glass pieces can be clearly seen, which emphasizes the hazardous nature of collisions.

"ANTI-MASS" - Cornelia Parker

"HANGING FIRE" - Cornelia Parker

High level response

Supporting studies

These studies show how the artist's techniques within their chosen media of glass and clay has been developed and adapted by the learner.

Image 1: roof tile  
initial form

Image 2: roof tile  
shape expanding

Image 3: one tile flipping  
upwards / capturing a moment  
between rise of movement

Image 4: roof tile  
piece that is still  
and broken

Image 5: all the roof tile  
pieces and their  
pieces moving

→ the sound field of the film isn't yet understood and dynamic  
at the collision already happens and that's the atmosphere

the moment of collision is over - all motion  
is gone

I decided to explore the impact of a collision further by filming 3 videos of me breaking different brittle materials. Using the iMovie program, I edited the video into a slow motion in order to depict the moment of collision more clearly.

In my roof tile video, I chose to rewind the film at the end and pause right where the tile starts exploding. This creates a sense of collision and construction: an object is blown apart by a massive force and put back together, but not entirely. Freezing the video right where the roof tile is flying in different highlights the tension that the object changes shape and deforms.

FLIP OVER

FLIP OVER

In this painting, I wanted to explore the moment of impact by overlaying several layers of screenshots from my film. I painted the first layer accurately with oil paint to illustrate the roof tile in its initial shape, before a rock had been thrown at it. Then, by layering the paintings up, I am able to accurately study the changes in the form of the roof tile as it is being demolished, which enables me to realistically illustrate the motion of the collision. Also to highlight the sense of movement, I overlaid the original photo with other shots of tiles flying about as it is destroyed, drawn in dry pastel and oil paint. This makes the art not representation of movement - an amalgam of a photo and a video.

I decided to use dry pastel to portray the roof tile bursting because of its drastic difference in texture from oil paint. Its rough and scratchy consistency represents the sudden rupture of the roof tile very well, as well as juxtaposing the smooth and blended nature of oil paint in the painting of the unbroken roof tile.

FLIP OVER

## High level response

### Supporting studies

The overall shape of the vessel has been maintained. The work displays a mature, independent and imaginative response.

There is a highly accomplished level of technical skill with regard to the control employed over the clay medium, and the series of photographs taken indicate a high level of interest and personal engagement with the theme.





## High level response

### Final outcome

The final outcome is a conceptual piece displaying striking aesthetic appeal. The response makes sophisticated and mature connections of accomplished practice throughout.

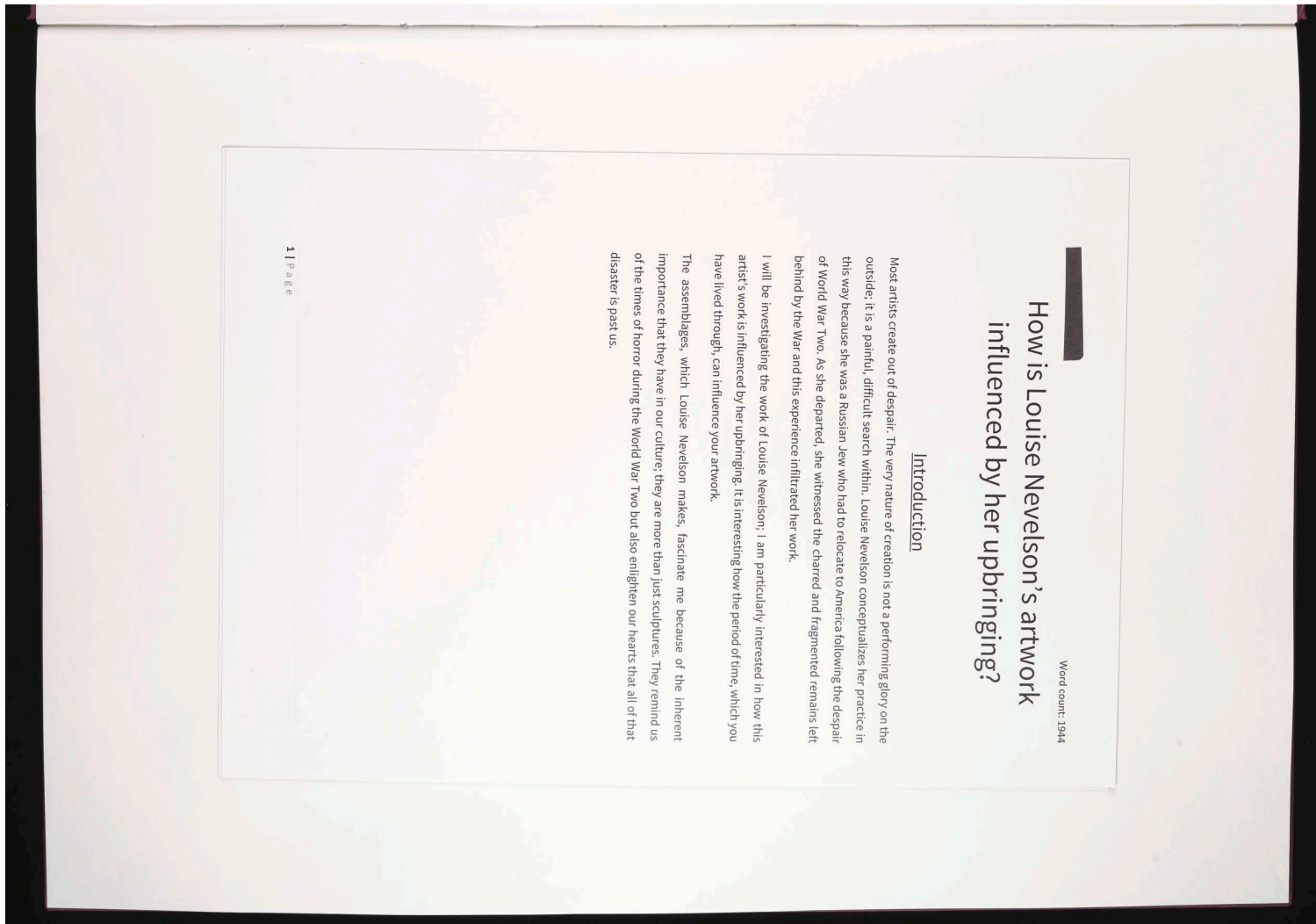
Greater exploration of more media techniques and review of more than one installation artist would have been beneficial.

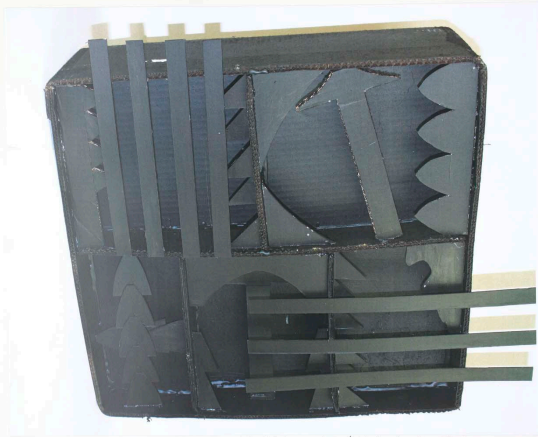
## Component 3: Personal Investigation

### Low level response

#### Supporting studies

This image has been included for completeness. Please see below for comments.





*picture which I have taken of my work which was inspired by Louise Nevelson*

Chapter 1

Word count: 1944

Louise Nevelson was born in Ukraine on the 23<sup>rd</sup> of September 1899 and lived a long life until she died on the 17<sup>th</sup> of April 1988. Her career as an artist spanned much of the 20<sup>th</sup> century, she is one of the most acclaimed and influential sculptors of our time. Born into a family of Russian Jews during the war she relocated to live in America. During her travels to America her artworks were inspired by the destructions of World War Two.

I went to see some of her artworks at the Tate Modern which is in London on the river Thames. "The Black Wall" was a huge sculpture standing in the middle of an enormous room with another sculpture standing on the other side of the room. The immense scale of these sculptures shocked me. "The Black Wall" is one of Nevelson's earliest works depicting destruction. As the title suggests the sculpture depicts a Black Wall: but all is not as it might seem here. Looking from afar all you can see is a random black shape standing next to a snow-white wall. As you start to come closer for further examination you start seeing many black shoe boxes stacked together to make the sculpture, not only that though. You also see many little sculptures inside the shoe boxes, but not only are they sculptures they are tools which were used during the World War Two: all of this points towards something altogether much more sinister. One is not simply a viewer of this piece; we can interact, peering into the sculpture. The artwork seems to be all black in color; seems to have no life in it; is very unusual: visually we are drawn to it because of its size and magnitude, and yet the aura around the work is distinctly unearthly, perhaps even ghostly.

The sculpture is about world War Two and depicts the hard times during the time of our era. This was the time of destruction and dark days where everyone was scared to death but had to overcome their fear. No matter what age you were or whether you were a boy or a girl, everyone had to work. Men were fighting in the frontlines and many would say won the war for us. I however would say that females won the war for us because they were the ones working in factories where clothes were made and weapons were constructed. Without these things men would have nothing to fight with or anything to wear. The sculpture represents the dark days during the war, and the working class during that time who were not men because they were fighting in the frontline but women.

Low level response

This image has been included for completeness. Please see below for comments.

## Low level response

There is limited research relevant to intentions. Some sense of purpose is evident but typically it limits the ability to reflect critically.

Word count: 1944

"A woman may not hit a ball stronger than a man but it is different. I prize that difference (Louise Nevelson)." This quote by Louise Nevelson once again shows that not all people are the same, and can do the same things, this however is the beauty of life. No one is perfect but everyone is perfect in their own way. Without women during the World War Two we wouldn't have won because we would have had nothing to fight with. This is also shown in Louise Nevelson's artwork "The Black Wall". This is shown in the artwork through the work materials and not what was made by these objects. Without men, we would not have won either because we would not have had anyone to fight with. Therefore, to conclude everyone is perfect in his or her own way.

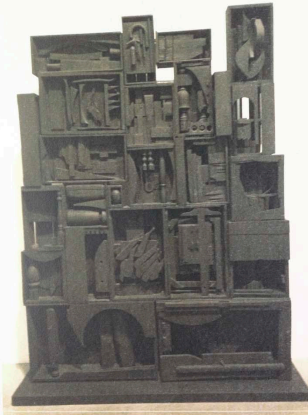
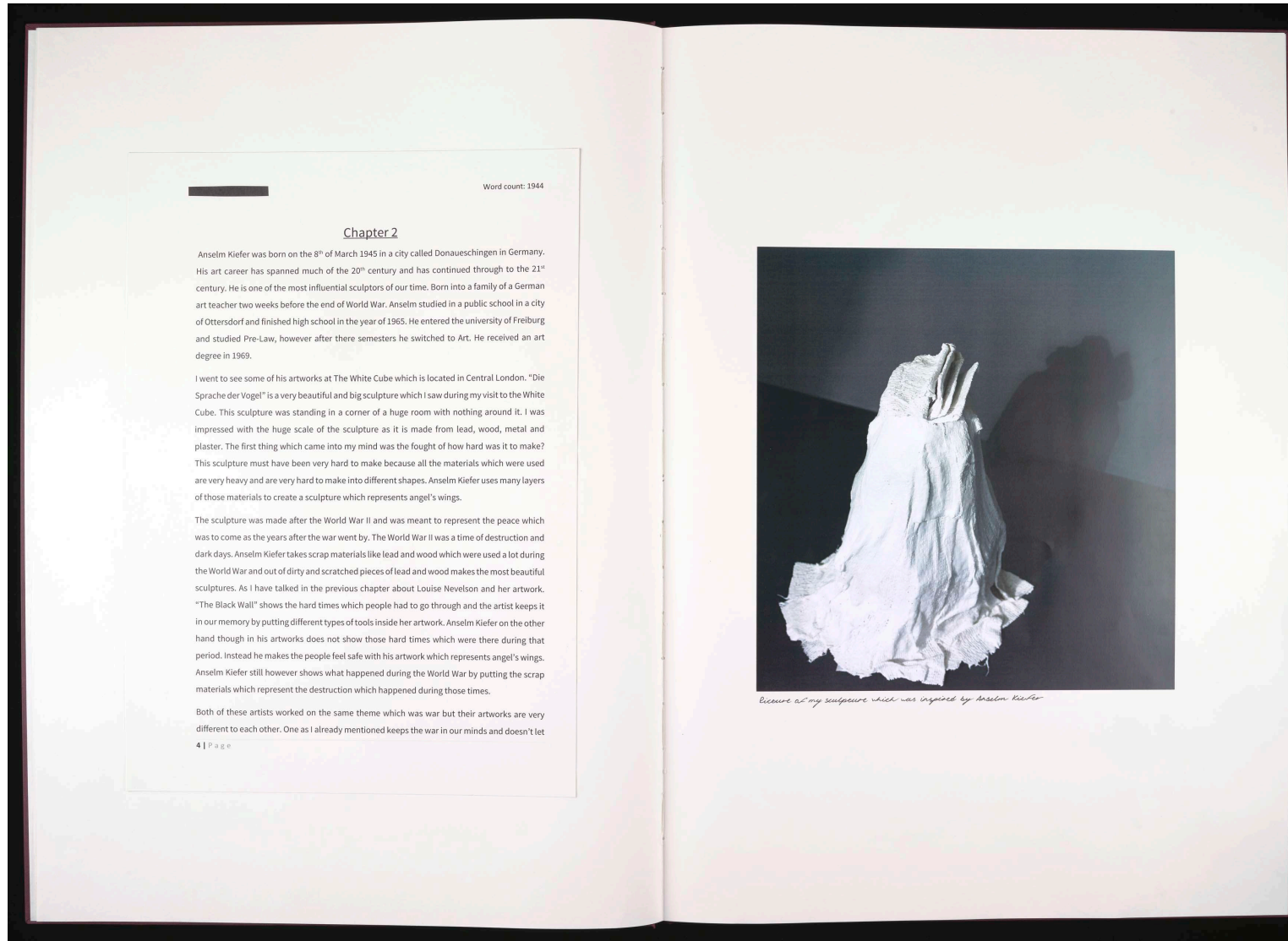


Figure 1: Louise Nevelson "The Black Wall" 1959  
3 | Page



Because when I have ridden at my roots which was inspired by Louise Nevelson



## Low level response

There is some evidence of connections between visual, written and other elements. However, the investigation is limited to a basic appraisal of the impact of events in her childhood on Nevelson, and the direction in which it leads her work.



## Low level response

While the prose and the format is coherent and comprehensively laid out, the study is repetitive. The critical understanding and refining of the enquiry has not evolved to a more accomplished level.

Word count: 1944  
us forget it whether as the other one tries to take the memories away from us and continue with our lives. Even he however manages to show the destruction of war in his beautiful artworks.



Figure 2: Anselm Kiefer "Die Sprache Der Vogel" 2013

5 | Page

Word count: 1944



Figure 3-4: Anselm Kiefer "Erinna" 2006

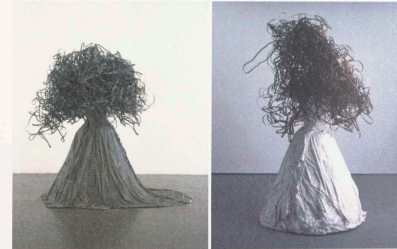


Figure 5-6: Anselm Kiefer "Paete, non Dolet" 2005

6 | Page



## Low level response

The learner accessed some sculptures first-hand in the museums and art galleries, indicating some degree of personal engagement and experience.

However, because the initial idea is not expanded upon, the visual language of the project remains at a basic level.

## Low level response

A second artist is introduced into the study and was not mentioned in the original statement. While it may be advantageous to research additional artists who could strengthen the critical understanding of the Personal Investigation, these must be relevant and integral to the study.

The relationship between the artists and their experiences, and the learner and their interpretation of these factors into their practical work, is not given enough attention, and so the discussion of the theme is only ever adequate.



*Picture of my artwork which was inspired by Louise Nevelson.*

Word count: 1944

### Conclusion

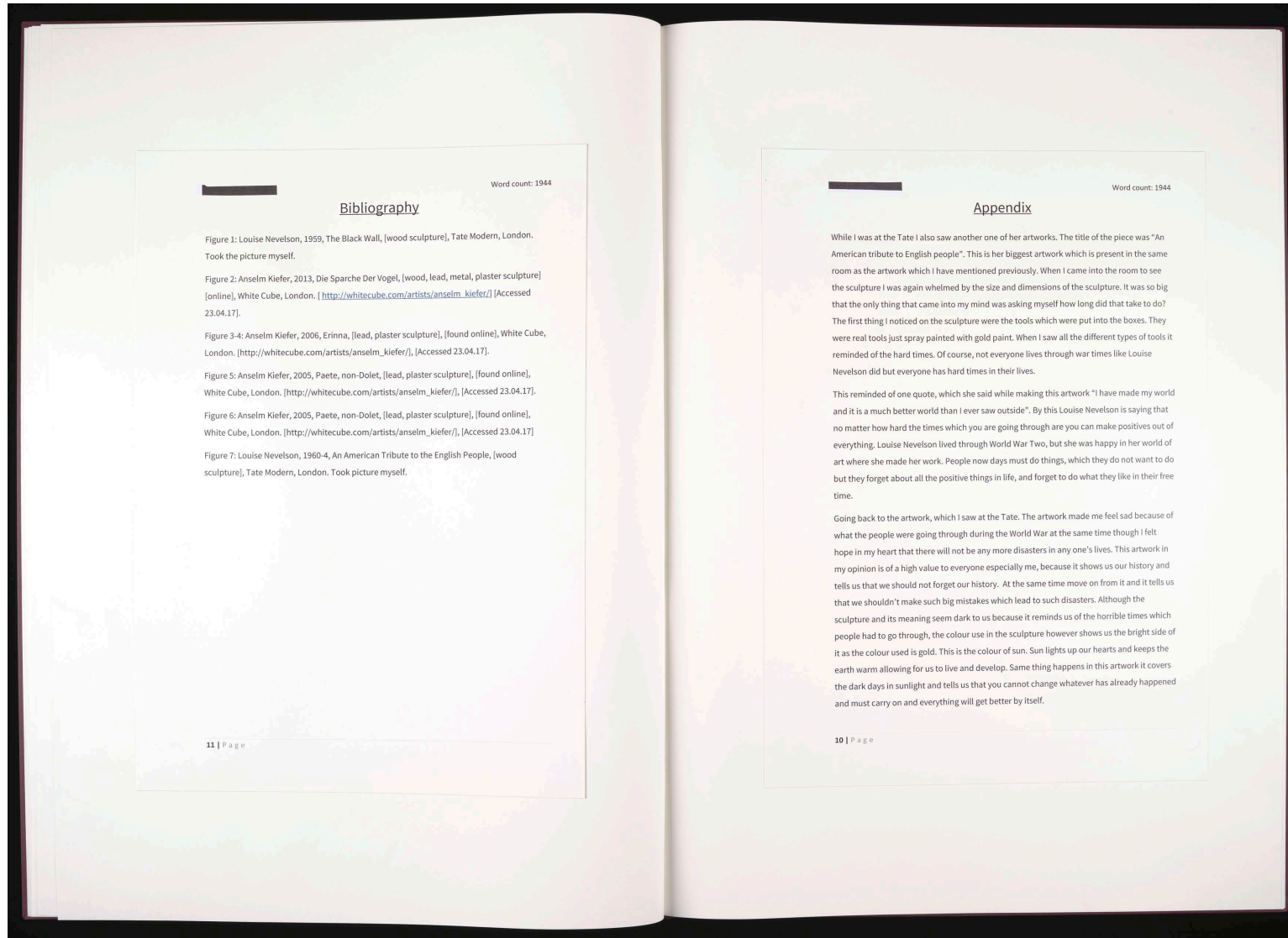
To answer the question "how Louise Nevelson's artwork is influenced by her upbringing?"; you need to put many points together. When was her artwork created? When was she alive? These are not the only ones there are, many more but it is impossible to lay all those questions into one context and answer one big question from them.

One thing I can however say is that Louise Nevelson lived through very difficult time and her sculptures capture those dreadful days and the bright days, which were to come. This means that it was influenced by her upbringing because in her sculptures she put many different tools which were used during the World War Two. You can say that the time influenced her, but I will take a different path and say that the time which she lived through did not influence her artwork. I saw something different in her artworks which some people might not notice. I noticed a bright future by looking at her artworks. Many people would see the black colour on some of her artworks and say that its dark, but in my opinion by doing this Louise Nevelson created her own imaginary world which she used as her therapy. Her artworks keep the warmth of the past days in our hearts and tells us to continue without looking at the dark days which we went through.

9 | Page

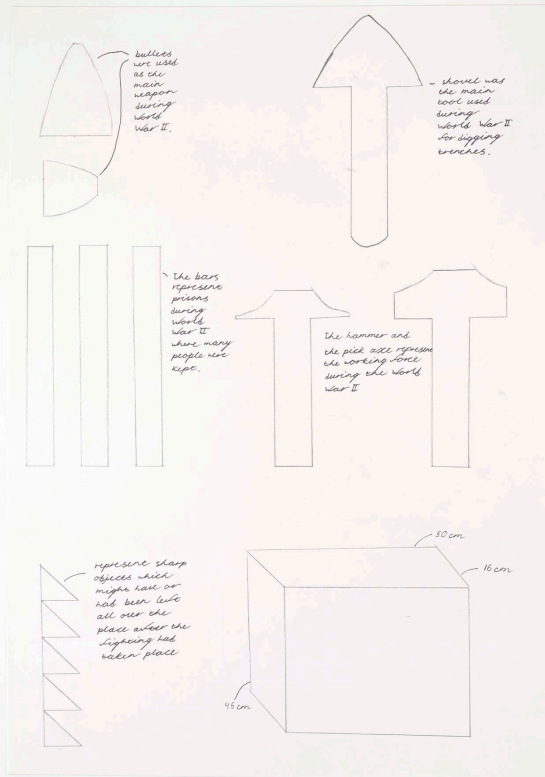
Low level response

This image has been included for completeness. Please see below for comments.

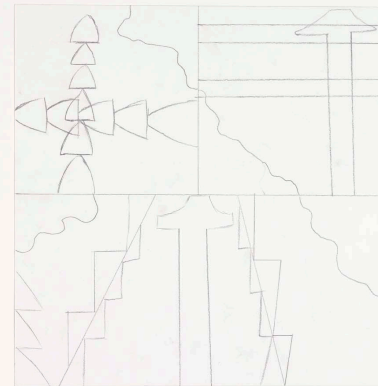


## Low level response

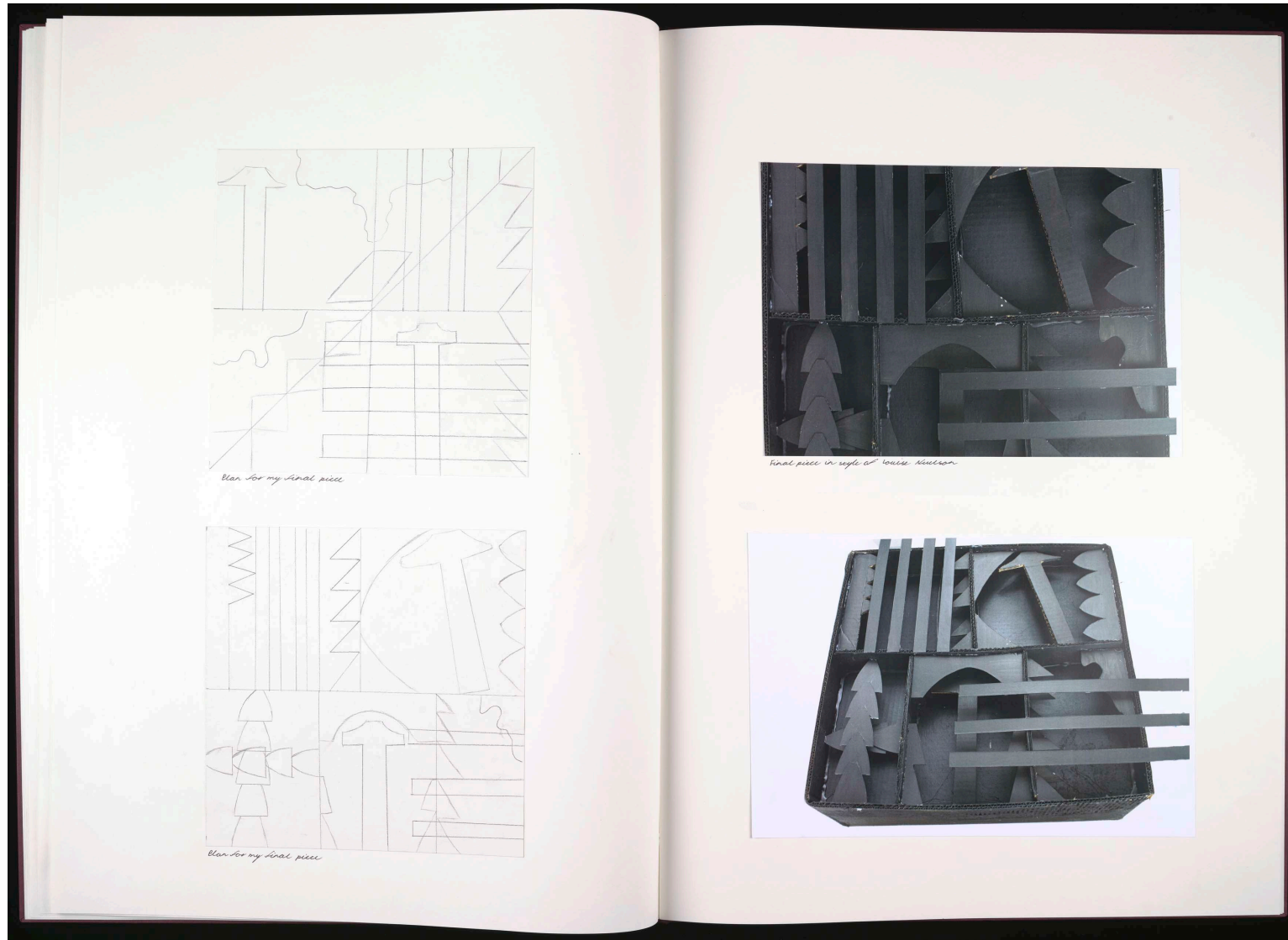
First hand sources were satisfactory.



Sketches which I have made to show what I put into my artwork



Plan for my final piece



### Low level response

The learner has produced their own three-dimensional response to the artists' work. The response is clear and the work includes personal and informed judgements and observations through to their own work.

Unfortunately, the research into techniques and processes, and the handling of the materials used conveys a limited sense of purpose and relevance.

## Low level response

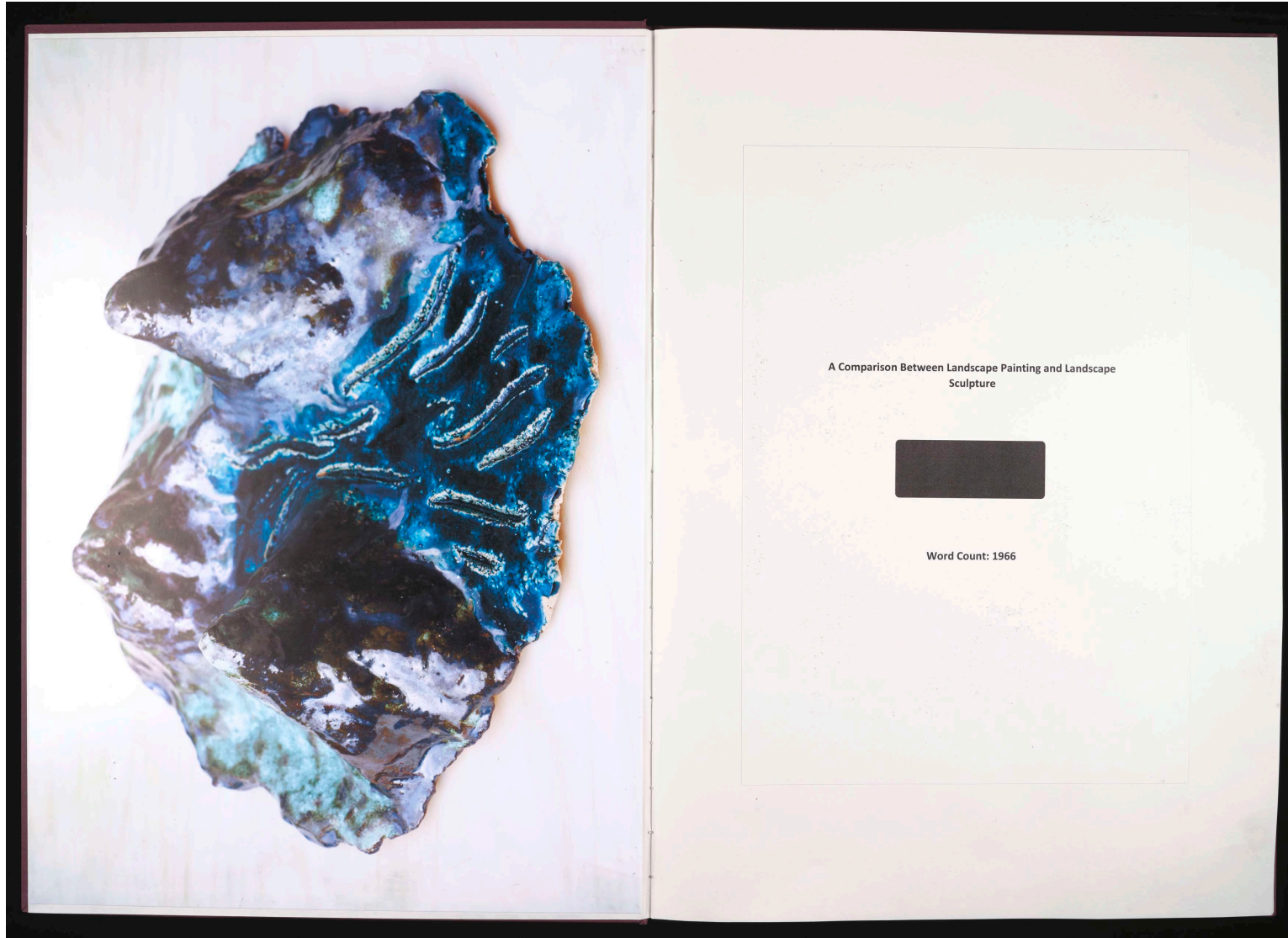
The Personal Investigation could have been improved with further practical and analytical exploration of the subject matter.



*final piece in reply of Louise Boulton*



*My artwork inspired by Anselm Kiefer*



### Mid-level response

This work shows evidence of organised planning and the presentation is comprehensively laid out.



## Mid-level response

The topic for this Personal Investigation is 'A comparison between landscape painting and landscape sculpture', referencing some local and non-local artists to support the development of the brief.

There is some evidence of first-hand resources.

### A comparison between landscape painting and landscape sculpture

#### Chapter 1

When we think of landscape art our minds immediately shift to vast paintings brushed onto canvases. We don't give enough thought to landscape sculpture. I went up to a few random people on the street and asked them: "Name a famous landscape artist?" 9/10 of people named Turner, Monet or some other painter- none of them named a sculptor. When I asked them to name a landscape sculptor most of them struggled to name single one. I aim to plunge through the surface of landscape art and uncover this form of sculpture. I will find the differences and similarities between different forms of landscape art



Ben Young, Undated, *Wild Southerly*. [Laminated clear float glass]. Unknown location. Available at <http://www.brokenliquid.com/wild-southerly> [accessed at 4.11.16]

by studying Ben Young (who uses glass and concrete to create seascapes), Guy Laramée (who carves landscapes - mostly mountainous - out of books) and Mark Spray (who paints vast landscapes, which often incorporate soil and grit). In comparison to Ben Young and Guy Laramée, who simply represent the landscape in their sculptures, I will also look at artists who use the landscape as part of their work such as Andy

Goldsworthy. Through exploring these artists and interviewing Mark Spray I hopefully will gain a better insight into landscape sculpture.

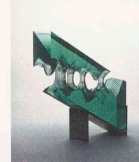
Ben Young is a sculptor who lives in New Zealand. Along with making beautiful pieces of art, he is also a part time boat builder and surfer. He says that, 'All the techniques that I use within my sculptures have been learned through



Ben Young, Undated, *Born in a storm*. [Laminated clear float glass]. Unknown location. Available at <http://www.brokenliquid.com/born-in-a-storm> [accessed at 4.11.16]

my skills as a boat builder—from the planning phase and 3D drawings to the mould making and finishing stages.' (Kesa, 2016) His affinity with surfing connects him to the landscape, giving him key inspiration for his work—this can be seen vividly in his pieces 'Wild Southerly' and 'Born in a storm' as well as many other of his landscapes. He enjoys trying to figure out how he can represent water (a liquid) by using glass (a solid), as he states, 'I like to play with the irony between the glass being a solid material and how I can form natural and organic shapes.' (Young, Undated)

He first came across a glass sculpture when on a family holiday to Greece. His father tried to replicate the process and make a glass wave in his garage. 'When it came time for me to start playing in the garage with tools and learning off dad I decided I wanted to have a go at making things out of glass too.' (Kesa, 2016) He took his dad's creations and



Ben Young, Undated, *Parallels I*. [Laminated clear float glass with galvanized steel]. Unknown location. Available at <http://www.brokenliquid.com/parallels-1> [accessed at 4.11.16]

developed them over time to become an expert. 'I'm a keen surfer so my first pieces were all waves and I just sold them to friends and the local community. As I got older the ideas progressed and it's obviously turned into much more than a hobby for me now.' (Kesa, 2016) Again he mentions how surfing has helped his creations, but his



Ben Young, Undated, *Parallels II*. [Laminated clear float glass]. Unknown location. Available at <http://www.brokenliquid.com/parallels-ii> [accessed at 4.11.16]



Ben Young, Undated, *Parallels III*. [Laminated clear float glass]. Unknown location. Available at <http://www.brokenliquid.com/parallels-iii> [accessed at 4.11.16]

Mid-level response

This image has been included for completeness. Please see below for comments.

local community- by buying his creations and supporting him- also helped him hugely. These inspirations have turned him into an expert, constructing sculptures with remarkable precision and intricacy, which can be seen most notably in 'Parallels I, II and III'.

His unique style is very complicated: he says that, 'I do a lot of thinking before I even start to draw or cut.' (Young, Undated) He then sketches the concept by hand and creates a plan using traditional technical drawing techniques: 'I work with 2D shapes and have to figure out how to translate that into a 3D finished piece. Sometimes my starting point changes dramatically as I have to find a way to layer the glass to create certain shapes.' (Young, Undated) The nature of his work is so challenging that he has to change where he is going to start due



Ben Young, Undated, *Seekers Thoughts*. [Laminated clear float glass, cast concrete and bronze]. Unknown location. Available at <http://www.brokenliquid.com/seekers-thoughts> [accessed at 10.12.16]



Ben Young, Undated, *Lonesome Light*. [Laminated clear float glass, cast concrete and cast white bronze]. Unknown location. Available at <http://www.brokenliquid.com/lonesome-light> [accessed at 4.11.16]

to the complexity of layering glass and spend time just sitting and thinking.

He goes on to explain, 'My tools are really basic. The glass is 4mm float glass—the same as you'd find in windows—and I cut it with a glazier's oil filled glass cutter. The gluing process is a little more complicated as I need to mix different compounds together, same with the concrete stage. I mould or carve my shapes and then pour the concrete.' (Kesa, 2016)

There is also an additional stage that he has to execute: the lighting. 'Lighting plays a large part in the presentation of my pieces. When lit from beneath, the light reflects and gives off the illusion of the piece being brought to life. I hope that viewers might imagine the work as something "living" that

creates the illusion of space, movement, depth and sense of spatial being.' (Young, Undated) His 'living' object can be seen especially well in pieces such as 'Seekers Thoughts' and 'Lonesome Light' due to the intricate wave patterns that he has carved into the glass that make them seem 'alive' and real.

I especially like his piece 'Solitary'. Its two layers give alternate views of the same sculpture which portray the same meaning. The remoteness of both the cave and the island and their desolation perfectly encapsulates the title. The lone island reminds me of the peace and quiet I used to feel when I was sailing: vast expanses of water providing me with an atmosphere for thinking, wondering and dreaming. In this way I feel like I connect with the artist and his experiences of surfing and boat building; I know what it feels like to be a part of the landscape. The bottom half of the piece reminds me of a deserted cave I found as a child, silence only disrupted by the pitter-patter of tiny rivulets of water dripping from the stalactites into the pool of water below.

Last year, I was lucky enough to visit New Zealand and have the opportunity to see Ben Young's piece 'Wind Dancer' at the Black Door Gallery in Auckland. I was amazed by the intricacy of the waves and the way they reflect light just as the ocean does... the tips glinting in the sun's gaze. The contrast between the side of the glass and the top was also startling—on the top the glass sparkled due to the undulations carved into it, whereas on the sides the glass was as smooth as ice. The piece reminds



Ben Young, Undated, *Solitary*. [Laminated float glass, cast concrete and bronze]. Unknown location. Available at <http://www.brokenliquid.com/solitary> [accessed at 10.12.16]



Ben Young, Undated, *Wind Dancer*. [Laminated clear float glass with cast concrete and sterling silver]. Unknown location. Available at <http://brokenliquid.com/wind-dancer> [accessed at 10.12.16]

### Mid-level response

There is evidence of a coherent and personal theme throughout the development. The written part is well constructed and clearly composed.

However, the enquiry does not appear to explore personal views beyond an informed level.

While the research is purposeful and competent, it is more descriptive than analytical.

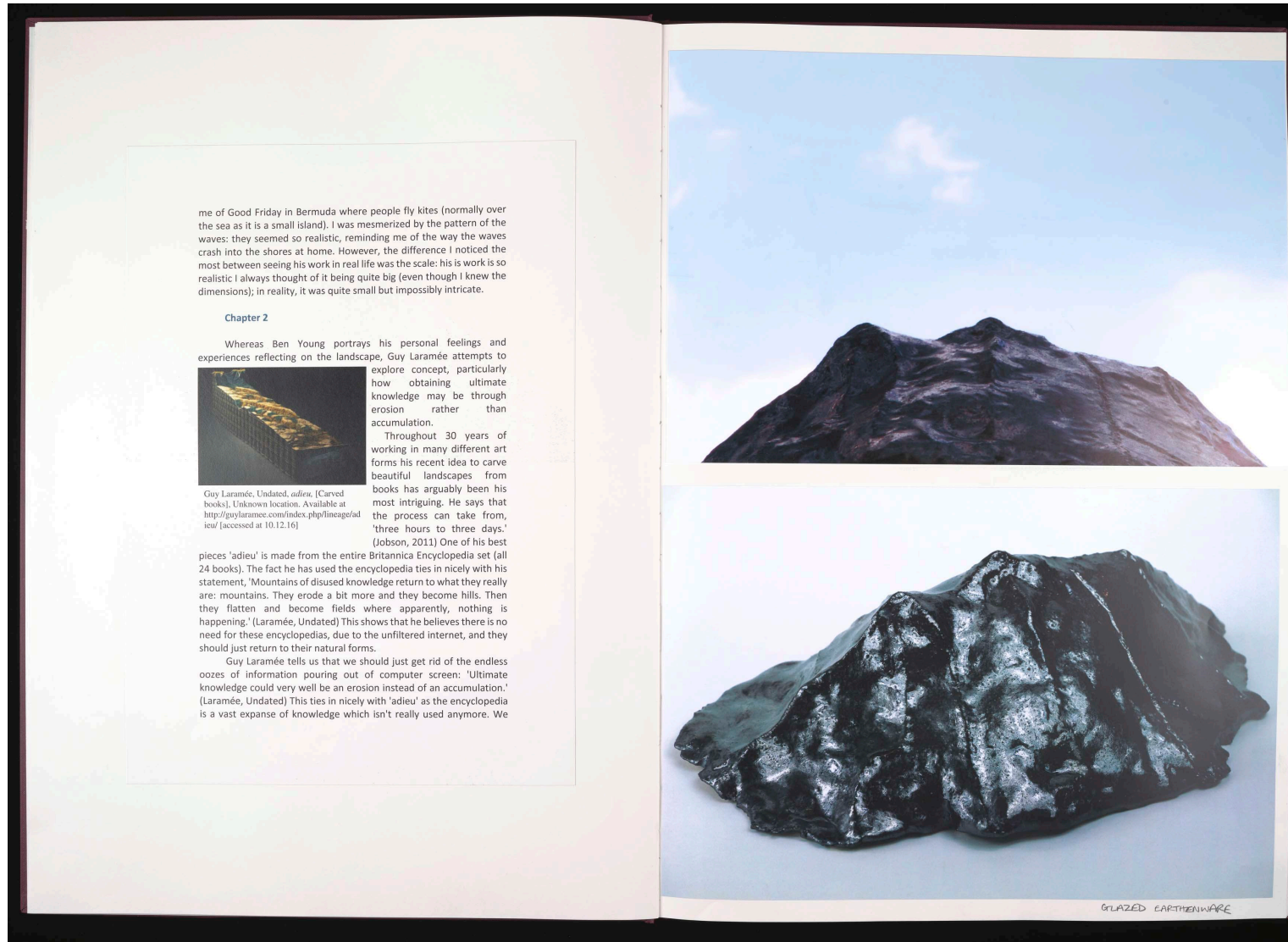
This prevents the project from developing further into an integrated observation, where formal elements are discussed at a more personal and independent level.



RESIN AND STONEWARE



GLAZED EARTHENWARE



## Mid-level response

The interview with the artist, although first-hand, could have been better planned with more conceptual thinking relating to the theme.

Questions relating to the analysis of the comparison would have directed the research to a more convincing appraisal.

The prose is continuous and shows good ability to refine and review the work as it develops.

However, it reads more like a scripted narrative rather than demonstrating clear critical understanding by perceptive analysis.

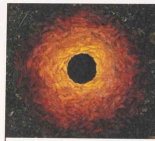
## Mid-level response

The practical studies relate to the artists chosen and show appropriate technical selection of research material that can be identified within the context of the project.

The process is well-documented and explored, but it lacks cohesion as it is has not evolved aesthetically enough to support the topic.

might need to get rid of this spiral of facts so that we have a narrower scope of vision trained only on the necessary knowledge.

To make these sculptures he says that, 'I use a whole array of tools, from chainsaw blades mounted on grinder wheels, to various burs mounted on a flexible shaft carver, to brushes and hand tools.' (La Ruffa, 2011) He used to carve into these books in the open but developed some serious health issues so now he does it in a sandblaster. He has to stick his hands into gloves that are sealed on the inside of the sandblaster so that none of his skin is exposed. This makes it much harder for him to make such fluid sculptures. Although he has completely ripped apart most of the books, in my opinion it is still possible to smell the dust that would have accumulated.



Andy Goldsworthy, 1987, *Rowan Leaves Laid Around hole*, [Leaves laid on ground], Unknown location. Available at <http://faine-vargas.blogspot.co.uk/2013/02/andy-goldsworthy.html> [accessed at 10.12.16]

### Chapter 3

While Guy Laramée and Ben Young both represent the landscape in their work, some landscape sculptors use the landscape in their work such as Andy Goldsworthy. He shapes the



Andy Goldsworthy, 1985 *Ice Ball*, [Ball made of ice], Dumfriesshire, Scotland. Available at <https://westonsworld.wordpress.com/2011/11/13/6-ice-snow-exhibit/> [accessed at 10.12.16]

landscape in his work such as in his piece 'Rowan leaves laid around hole' and places his work in the landscape to add a cultural element shown in his piece 'Ice ball'. You are simply unable to compare Andy Goldsworthy and Ben Young's art as they are completely different yet you can compare the ideas behind their art.

When talking about landscape art it is impossible not to find connections to global warming. All of these artists respect the landscape and their work helps preserve it by making people

appreciate what a beautiful planet we have. Andy Goldsworthy's piece 'Ice ball' will not be possible to make if we keep treating the Earth the way we are.

### Chapter 4

Mark Spray is very different to the rest of my artists as he is a painter. I hope that by interviewing him it will give a view from all angles on landscape art.

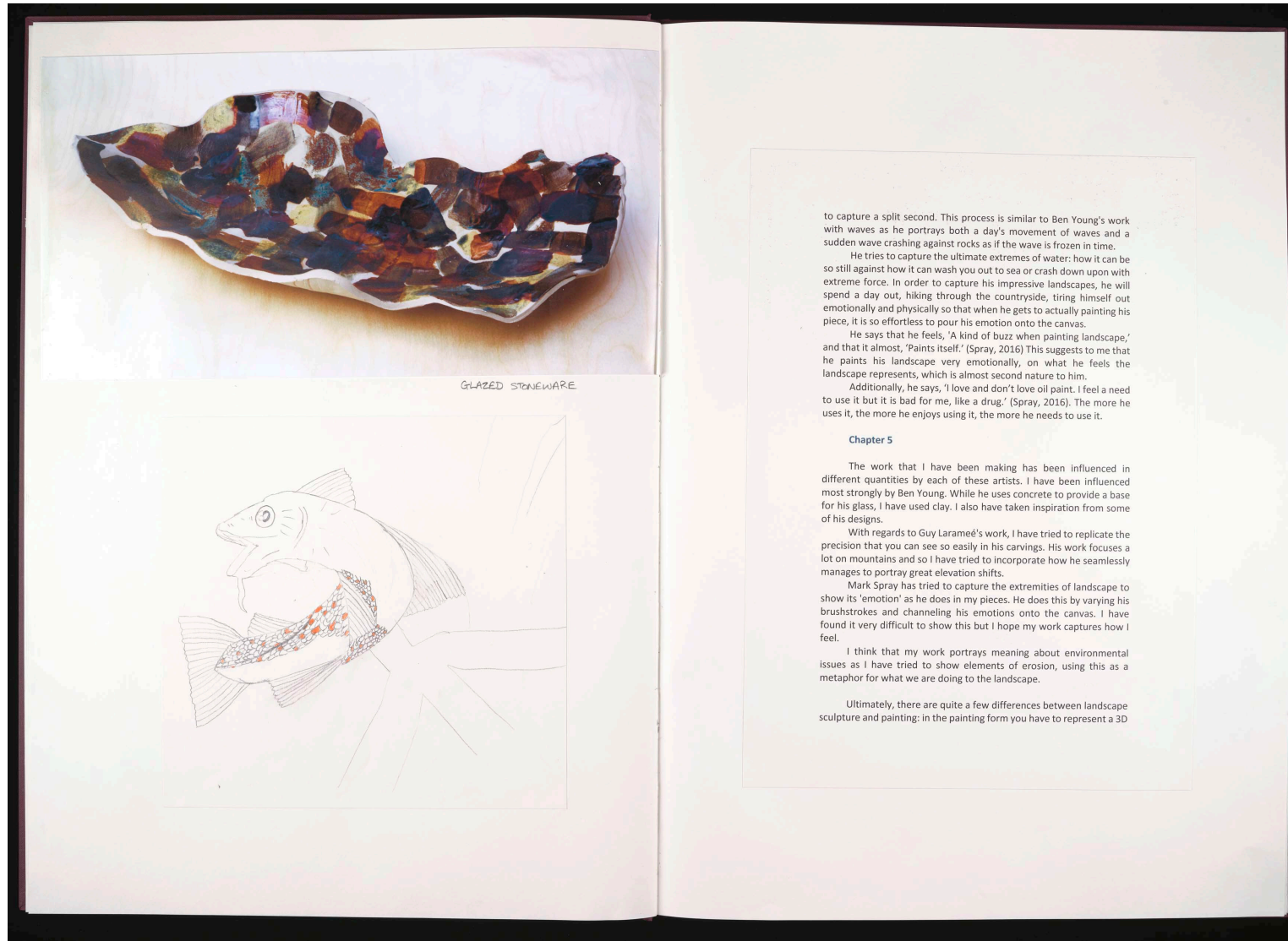
After interviewing Mark Spray about his work on the 28th of October, I feel as if I gained a better insight into landscape as now I can see it from a painter's point of view. He was inspired to paint landscape as he is, 'Obsessed with its connection to humanity.' (Spray, 2016) I think he feels that landscape is almost directly related to the purest form of humanity, stripped of the buildings and technology that seem to encompass our modern day world.



Mark Spray, 2012 *A final pilgrim*, [Oil and mixed media on canvas], Great Atlantic Gallery, Cornwall. Available at <http://www.markspray.com/a-final-pilgrim/>

However, although he is a painter, his work has a sculpture-like feel due to the soil and leaves he likes to use in his work. This can be seen particularly well in his piece 'A final pilgrim'. Here he has used soil and small rocks to create an earthy feel which seems like a cross between the two aspects of landscape. When he was talking to me he said, 'I don't think I work only as a painter, I am including elements of sculpture in my pieces as well, by using earthly materials to portray the origins of my work.' (Spray, 2016) This shows that he too believes that he is bridging the gap between painting and sculpture.

He thinks that capturing water in painting is very different to a photograph as, 'You can capture a day's movement of waves in a painting rather than a second in a photograph.' (Spray, 2016) Although this can be good for some landscapes, it also makes it difficult for him



## Mid-level response

A good ability to reference the artists' work is obvious. The learner has made connections throughout the project.

However, the depth of integration of visual and analytical elements needs to be expanded upon in order to relate a strong sense of personal engagement.

to capture a split second. This process is similar to Ben Young's work with waves as he portrays both a day's movement of waves and a sudden wave crashing against rocks as if the wave is frozen in time.

He tries to capture the ultimate extremes of water: how it can be so still against how it can wash you out to sea or crash down upon with extreme force. In order to capture his impressive landscapes, he will spend a day out, hiking through the countryside, tiring himself out emotionally and physically so that when he gets to actually painting his piece, it is so effortless to pour his emotion onto the canvas.

He says that he feels, 'A kind of buzz when painting landscape,' and that it almost, 'Paints itself.' (Spray, 2016) This suggests to me that he paints his landscape very emotionally, on what he feels the landscape represents, which is almost second nature to him.

Additionally, he says, 'I love and don't love oil paint. I feel a need to use it but it is bad for me, like a drug.' (Spray, 2016). The more he uses it, the more he enjoys using it, the more he needs to use it.

### Chapter 5

The work that I have been making has been influenced in different quantities by each of these artists. I have been influenced most strongly by Ben Young. While he uses concrete to provide a base for his glass, I have used clay. I also have taken inspiration from some of his designs.

With regards to Guy Laramée's work, I have tried to replicate the precision that you can see so easily in his carvings. His work focuses a lot on mountains and so I have tried to incorporate how he seamlessly manages to portray great elevation shifts.

Mark Spray has tried to capture the extremities of landscape to show its 'emotion' as he does in my pieces. He does this by varying his brushstrokes and channeling his emotions onto the canvas. I have found it very difficult to show this but I hope my work captures how I feel.

I think that my work portrays meaning about environmental issues as I have tried to show elements of erosion, using this as a metaphor for what we are doing to the landscape.

Ultimately, there are quite a few differences between landscape sculpture and painting: in the painting form you have to represent a 3D

## Mid-level response

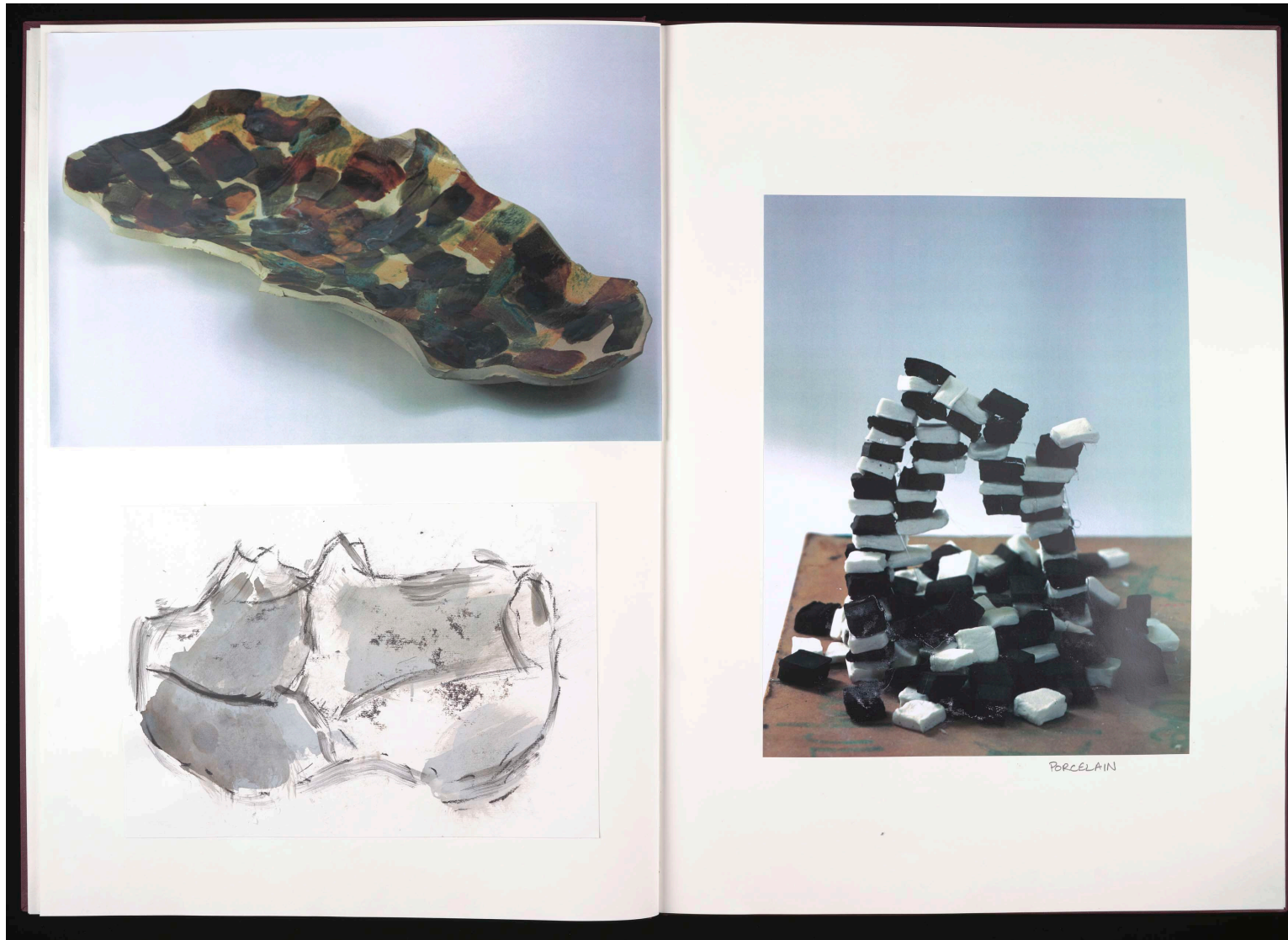
This indicates some success through thorough research.

object in 2D whereas in sculpture the one of the main problem is how do you represent atmosphere. Moreover in sculpture you have the ability to represent the physicality of the landscape which cannot be represented nearly as well in any other art form. There are many more painters than sculptors partly because of the fact that painting is so easy to pick up: all you need is paint and paper whereas in sculpture there are countless limitations and practical concerns. Painters and sculptors alike have difficulty portraying water's ferocity and I think this common challenge really makes or breaks a piece of art. To conclude, while some of the aspects of landscape sculpture and landscape painting are the same there are many differences between the two. I think that although landscape painting steals the limelight landscape sculpture is just as impressive, if not more so.

### Bibliography

- Jobson, C., 2011. *Carved Book Landscapes by Guy Laramée*. [Online] Available at: <http://www.thisiscosell.com/2011/12/carved-book-landscapes-by-guy-laramee/> [Accessed 14 October 2016].
- Kesa, L., 2016. *Glass and Concrete Suspended Sculptures*. [Online] Available at: <http://www.thecreatorsproject.vice.com/blog/sculptures-out-of-layered-glass> [Accessed 2 October 2016].
- La Ruffa, E., 2011. *Artist Interview: Guy Laramée's Carved Book Sculptures*. [Online] Available at: <http://beautifuldecay.com/2013/03/04/artist-interview-guy-laramees-carved-book-sculptures/> [Accessed 1 November 2016].
- Laramée, G., Undated. *Artist Statement*. [Online] Available at: <http://www.guylaramee.com/index.php/intro/> [Accessed 27 September 2016].
- Spray, M., 2016. [Interview] (October 2016).
- Young, B., Undated. *Broken Liquid*. [Online] Available at: <http://www.brokenliquid.com/about> [Accessed 29 September 2016].
- Young, B., Undated. *Wild Southerly*. [Art].





### Mid-level response

The presentation shows evidence of some personal and coherent realisation of intentions but it might have shown greater imagination and independence in order to make significant connections.



### Mid-level response

The investigation of the theme is relevant.

However, the linear quality of the review has prevented a more in-depth approach to the study. The conclusion is superficial and lacks consideration.



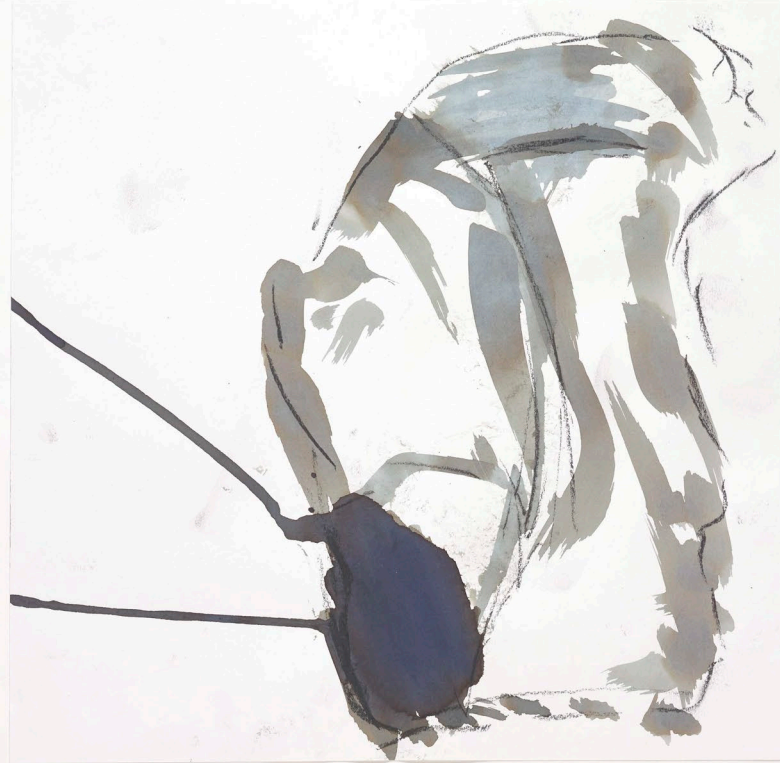


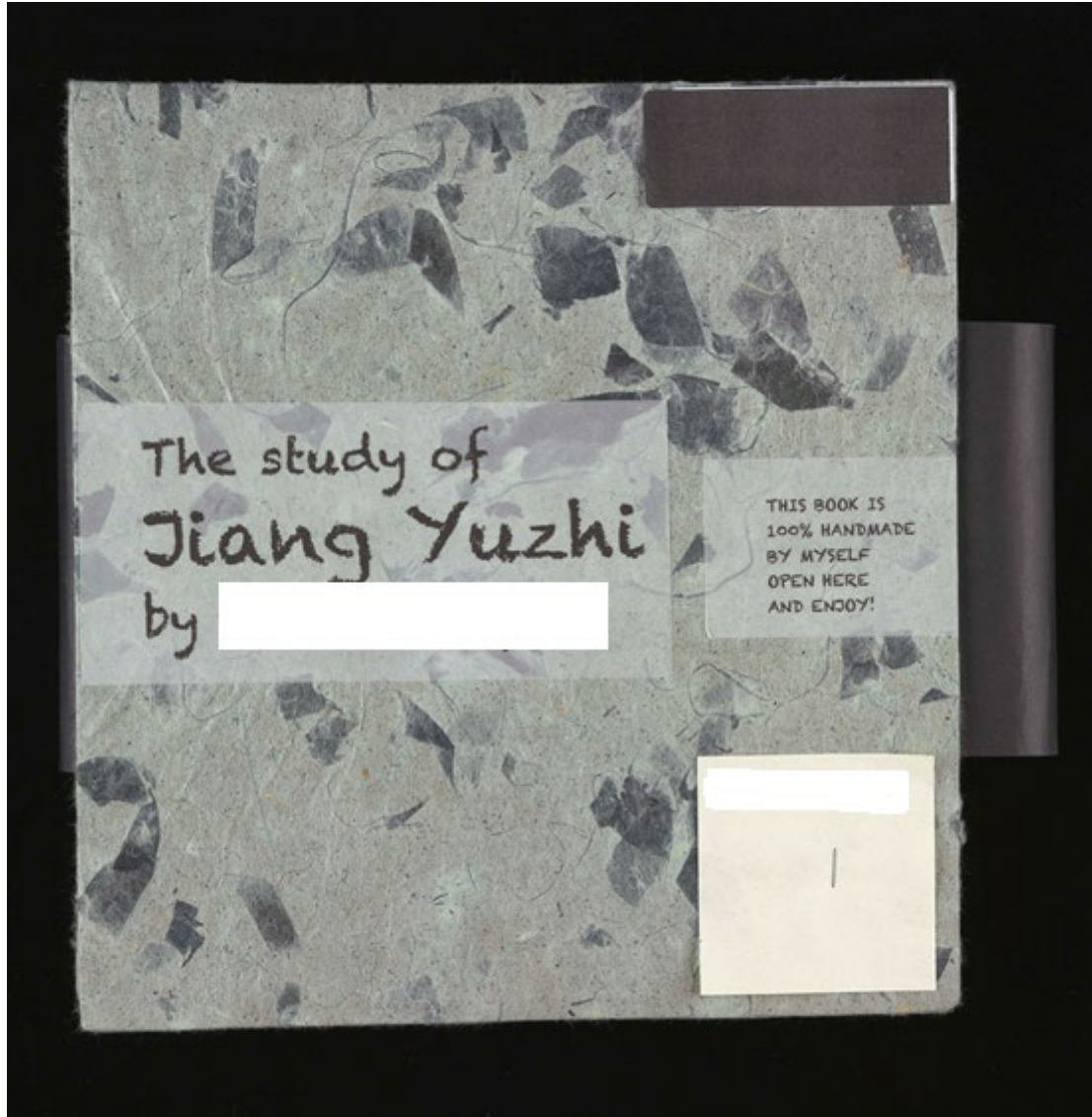
**Mid-level response**

The brief has not been fully realised.

**Mid-level response**

This image has been included for completeness. Please see below for comments.





## High level response

This image has been included for completeness. Please see below for comments.

High level response

The work is highly accomplished, with links to local cultural and artist influences throughout.





## High level response

First-hand sources and learner-conducted interviews form a strong foundation for the project.

Recording ideas, observations and insights are confident. They demonstrate reflective, critical and independent judgements.

The research is coherent throughout the practical work.



## High level response

The work is reviewed, explored and skilfully interwoven with analysis of choice works carried out by the chosen artist.



**In-Depth**

Five blyda women  
Scale: 170cm x 95cm x 5  
Time: 2006

Five women are relaxed in different postures, two in a garden, two at home, one beside a lake. Their bodies are in various colour showing individuality, simple beauty.

Blyda is a faded translucent or opaque based used to block views from one side to an effect as to divide spaces in a room. These ink paintings were painted in the year of blyda and can be walked on based for decoration.

Long Yushi first saw Mafu's work from the O! O! O! magazine and he was deeply attracted by Mafu's unreserved character. He recognizes Mafu work as "having been from nature but beyond nature". By learning the use of solid colours and the curved elegant shapes of women by Mafu, Long created a series of Chinese ink paintings about women. It is a challenge to know how to use ink on paper, as ink and Chinese pigment would spread out easily and they are very hard to be controlled. The contrast between heavy bright colours and the delicate paper generated a charming feeling from the women of Chinese style. Their bodies become less massive than those created by Mafu, but lighter and softer instead.

**Three and three postures**

In ink painting, women's faces are always composed by simple lines. This is especially sensitive to the angled face of Chinese lady. Jiang retained the line of ancient ladies into his work. They had covered like eyebrows, eyes, a white beard and small cherry-like lips. But women in ancient China were more of open in mind. I used such an ancient style. A type of falling figure on a woman's pattern was relatively painted later. I then created other postures based on her models. Softness of women's bodies were emphasized by thickened muscles.

**Background**

Streak with light brown, reddish-brown, purple, blue and pink in round plates capture the various atmosphere of the painting. Similar colors were also used by Mafu. Colors used for the background are in contrast, such as white or light grey.

**Colors**

Jiang used highly saturated colours as Mafu did in his painting, including bright yellow, red, green and vermilion. However, lines are mixed with ink with different proportion to make a rank of degree of grey. In my copy of his work (on the left page) I mixed earthy blue, basic blue and ink on a grey panel to create the blue in Chinese pigment which is made by minerals.

**Lines**

Similar to Mafu's, Jiang's lines are fluid without fluctuations. Jiang is very good at free drawing lines and also the control of water with ink. After spraying out a background with ink, he was clear about when to add the lines for details on the paper was drying out, so as to create the effect like misty, gentle and firm, or vague and bold. When I was doing the copy, I find it extremely difficult to control ink on my paper, and there was no chance to recapture a single stroke.

**ARTIST PART II**

**Chen Yanning**

Chen Yanning was born in Guangzhou in 1965. He is one of the acclaimed artists today in China but also in western world. In 1989, he was discovered by an American businessman who saw his oil paintings on an exhibition. The man was amazed by those portrait which showed extremely details, an traditional western painting but the same time, covered a feeling of unique elegance from the deep of Chinese culture. Therefore, he supported Chen to study at an America, after which Chen's work began to spread out in America and later in London. His women paintings, Sanbaldan's fan (left bottom) were awarded as the national portrait exhibition in the UK in 1990. He was thereafter invited by Queen Elizabeth to paint portrait for her.

It is the exquisite depiction of details that made Chen's paintings successful. The lines of women created an effect that the figures and some serious photographs had as those ladies lying in front of a mirror, the Sanbaldan's fan is the best typical example. The traditional fan is the background of women and captures the contrast between skin or moment and exposure of the bodies of ladies. Many of them were done in China. Chen's Sanbaldan's fan typical dress originated in south China. Chen believed that Qipao can best show women's graceful curves and the beauty of oriental culture.

Jiang was Chen's student when Chen was in China. Jiang was attracted by Chen's skills of delicate details and the thick bill of oil painting to paint on a paper with ink.

**ARTIST PART II**

**Lin Yong**

Lin Yong has the greatest influence on Jiang. Through out Jiang's career, Lin Yong gave him a lot of useful suggestions. In Jiang, during Jiang's 20, he was highly influenced by Jiang's style. Lin encouraged him to try and practice different ways of expressing his own emotions. Jiang always did beyond Lin's expectations. Decades later, when Jiang first attempted to paint Shanghai (Mountains and waterfalls) painting with success, Lin said "It's completely all right. Instead, I've advised him to practice Chinese calligraphy for a year before he would paint the next Shanghai. Lin believed that the level of Shanghai painting was controlling, strength of the drawing, practicing Chinese calligraphy was fundamentally necessary for a good Shanghai painter. Jiang always kept Lin's words in mind. Jiang said: "Without Lin's careful instructions, I would never become who I am today."

Lin Yong is currently the vice chairman of China Artists Association. His style of ink painting differed from painting in China. He combines form of western ladies with Chinese symbols such as grey flowers, gale branches and pigeons. Women in his painting always have big eyes with long eyelashes, which add a sense of realism into ink portraits.

**In-Depth**

**Deep in The Afternoon**  
Size: 120cm x 60cm  
Time: 2006

After years following Chen Yanning and Lin Yong studying portrait paintings, Jiang has developed his own style to paint portrait. Ladies in Qipao became his favourite theme. Deep in The Afternoon was done in spring when lilacs flowers began to open in gardens. A lady at the middle of the page just picked up her phone, wondering how to answer it. Her lowered eyelashes and warm cheeks remain audience to imagine who she was talking to. It might be her lover, or her bosom friend confiding secrets. It is a lazy afternoon when love was still cold. Carey came to her and laid down to take a rest, as if it wondered a taste of tea.

The colours used in this painting is not bright any more compare to the former Five Blyda Women. The tone is mild and calm. Grey green and blue were set for the background. The face is in coral pink silk. Thin and heavy touches create the softness of the dress. The yellow orange flowers at the front lighten up the whole composition. The contrast between bright yellow and pale green bring up the atmosphere of spring, lively and balmy.

**ARTIST PART II**

**Lin Yong**

Lin Yong is currently the vice chairman of China Artists Association. His style of ink painting differed from painting in China. He combines form of western ladies with Chinese symbols such as grey flowers, gale branches and pigeons. Women in his painting always have big eyes with long eyelashes, which add a sense of realism into ink portraits.

High level response

Understanding of the concept and the direction of the brief is clearly exhibited through the layout and written commentary.

The experience of the learner with their culture, the museums, galleries and the artist has allowed them to make significant connections between visual and written elements in a structured and significant dialogue.



## High level response

The handling of the materials within the context of the theme is detailed and shows understanding of the primary sources.

Well planned transactions between the learner and the artist are considered and complex, in an independent and individual interpretation.



High level response

The presentation is personal and coherent showing fully realised research. The outcome shows a well thought out and detailed journey.

The end result is an original handmade book that displays an outstanding ability to investigate and develop the contextual and analytical proposal to an appropriate and personal conclusion.

