



Pearson

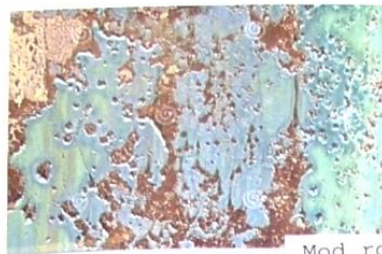
# **GCE A Level Advanced Art and Design**

**Fine Art  
Component 2**

**EARTHA**

**Total Mark 30**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>
<b>Mark</b>	7	9	7	7
<b>Performance Level</b>	3	3	3	3
<b>Total out of 72</b>				30



Mod roc canvases



The Boyle Family



Clay relief pieces

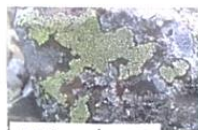
Realistic surfaces create a lie



The Realistic/The Abstract



Truth, Fantasy and Fiction



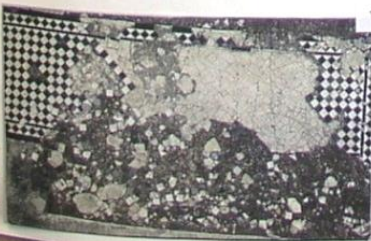
Illusions

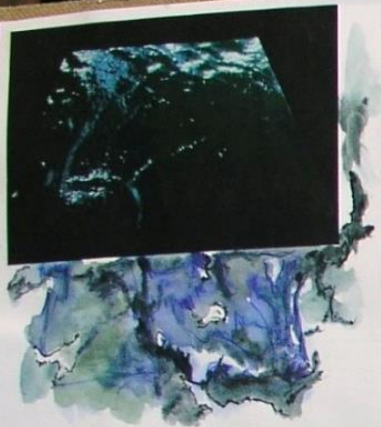


True/False



Rust + Lichen - almost unreal surfaces





The Boyle Family

The Boyle Family mainly consisted of artist Mark Boyle, Joan Mills and two children Sebastian and Georgia. Originally the artwork was under Mark Boyle's name as they were more concerned with making rather than fighting the stereotype of most artists being men. My favourite of their lifelike pieces is the Rock and Tree series 1977, probably because it makes me want to run my hands down the rocky texture to see if it feels as realistic as it looks.

The series genuinely looks as though they have cut slabs of rock out of the ground and mounted it on a wall. They are so incredibly realistic that is almost unfathomable that the surfaces are a lie, or rather "an approximation of the truth". The Boyle Family were inspired by how creating natural or realistic looking surfaces could not exclude any aspect of the world.

Materials, such as dust, rocks or twigs, are carefully selected from chosen areas and then combined them with paints and resins to create these realistic surfaces. By using real materials it is as if the artists are reminded of the truth that their art is meant to reflect. In the World Series, the family escorted blindfolded visitors to a room where they would throw darts to randomly select areas for the artist to focus on. Meaning that nothing on the surface of the work was to be excluded from their potential creation. 1000 sites were chosen at random and then made into fixed painted fibreglass relief pieces.

I have a frustrated fascination with this collection. I find myself scratching my fingers across the images of these pieces. If I feel that if I had seen them in person, my mind would be able to process the how the pieces are not the real surface, or perhaps having the surface in front of me would swallow me whole into this distortion of reality. The atmosphere of the pieces would definitely be defined by what the surface is meant to be. You may feel a different emotion for the natural, emotionally weathered natural rock than a busy, cold concrete pavement section. However, I think one reason for the natural rock catching my attention is the huge amount of emotion towards nature that it incorporates. It's that feeling of being able to touch that surface, and feel every dent and scratch, every scar from great storms, and feel the presence of every bit of life that has touched it that is so incredible. Being able to recreate an "approximation" of that feeling in itself is incredible. For that reason looking into one of the Boyle Family's creations allows

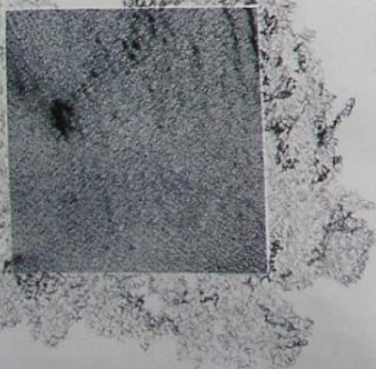
you to delve into not only another location all together but the different emotions that you relate to the surface.

I chose this series because of the emotions that I drew from the artwork. A kind of mix between a chaotic struggle or storm or a peaceful isolation with nature. I love how realistic the pieces are, as if the artwork itself is trying to pull you into its false reality. I think the Boyle Family's works fit perfectly with my title of "Truth, Fantasy and Fiction". So it has influenced me to look into the creation of seemingly realistic surfaces and textures. This reality that the range in create manipulates me, although going into these realistic surfaces makes me wonder what emotions or realities I could create if I were to make my work more abstract.



In response to the Boyle family collection inspired by rock, I have been experimenting with clay. The piece is made from white clay when I have then refined after firing with an oxide. I am really pleased how the iron oxide highlighted the uneven and organic texture of my clay piece. However, I'm not sure if the clay was as delicate of a material as I had hoped - I think some further experimentation is needed with the material.

The two experiments on the left are made from wood ash. For the first sample I used a block of paper pulp to add form. Thanks to the piece and although I love the effect it caused the wood ash, that I wanted to print it, didn't lay right. So I resorted to a more paper like stone. Overall though, I am more pleased by the 2nd sample, which I pressed on a sheet of alg. I wish both the leaves, algae and the PA cutting were really successful in creating a realistic natural surface.

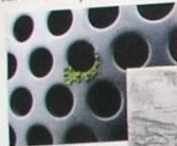




For my first photo in response to the Boye family I decided to expose Cavelliff first. While walking toward the water I happened upon some surfaces that reminded me of my artistic work. I took photos of each surface, experimenting with focal planes and angles.



The close-up and the picture of above particularly remind me the rough stone textures that I responded to using wood. I'm really with me depth that the angle of the photo achieved. - I feel as though I would almost touch the surface as I guide my fingers across the glossy pool.



To start responding to my photos I have been experimenting with different scales of pencil lead to create a the same kind of depth cast I have achieved in the photography. Although I can pencil over this experiment I think it has encouraged me to experiment with more 3D possibilities - Perhaps Clay.



This piece has to be one of my favorites. I love the way that the wood hinge appears to be breaking into the cement into the stone. I feel almost enveloped by how the wood yet coming out is clear framed by the surrounding textures. Due to the different textures on this piece I think it would be ideal for a clay test piece, possibly also experimenting with wood. Hopefully this experiment in response to the Boye family will be as successful as the previous test piece.



I love the peeling away white areas on the photo. They induce a need to watch every photo. They remind of some of Boye's natural rocky surfaces, but also a little of their microscopic parts of sand that white areas looking out of the photo. I think in order to respond to both Boye and my idea of joint surfaces I will definitely be going down a 3D route - which will hopefully allow me to translate this "want" to water and guide your fingers across the photo to my own 3D work.



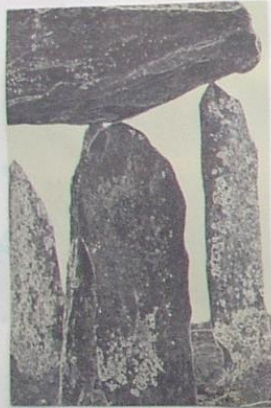
Continuing with the use of clay, the sample below is a lot more delicate than my previous experiment. Overall I am pleased with the piece, I think it had a slightly more neutral manner than I had intended. This adds to the idea of the sample only being an "approximation" of the work as the Boye family had intended for their project. However the main element does make me wonder what my work could be like if I created and delivered and overall "approximation" of the work.



# Gallery Trip



our minds. While the idea of experiencing something through your own eyes or your camera lens. Now the less the exhibition proved to be one of the best I have ever seen to, with such a wide range of mediums used I found it hard to believe they were works all by one artist. Varying from film, sculpture, oil paintings, posters on board, paper art to his childhood drawings of the Blue.



This was the only leaflet I could collect from Cardiff Museum, and I couldn't find any posters.

My only real option was to buy the book on the cover but unfortunately it was a bit out of my price range. Anyway the image on the front is a clip from one of Davies' film pieces, featuring an exploding fridge falling from a window. I was so far confused then intrigued by his piece, so the next week I set down on the ground staring and watched it for about 15 minutes as it popped out and over.

**Amgueddfa Genedlaethol Caerdydd National Museum Cardiff**

**FFRWYDRAD TAWEL**  
Ifor Davies a Dinistr Creadigol  
**SILENT EXPLOSION**  
Ivor Davies and Destruction in Art

14.11.15 - 20.03.16

Free entry

national museum Cardiff

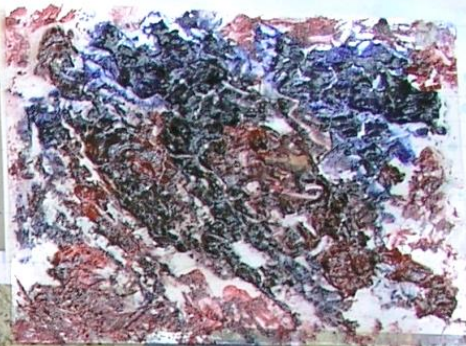
While in Cardiff I also, to Cardiff Museum to an exhibition by Ivor Davies. As the largest exhibition by person. Unfortunately we

not allowed to take photos of the work and due to very [few] of the pieces being online I was left with only my memory of the exhibition. Perhaps in some way that added to the 'Silent Explosion' as we were only able to experience the utter explosion of work on site, maybe creating a more personal imprint on

**Ffrwydrad Tawel: Ifor Davies a Dinistr Creadigol**

**Silent Explosion: Ivor Davies and Destruction in Art**

14.11.15 -



Proble pers that I feel really inspired by was the one above. I detested seeing as it could

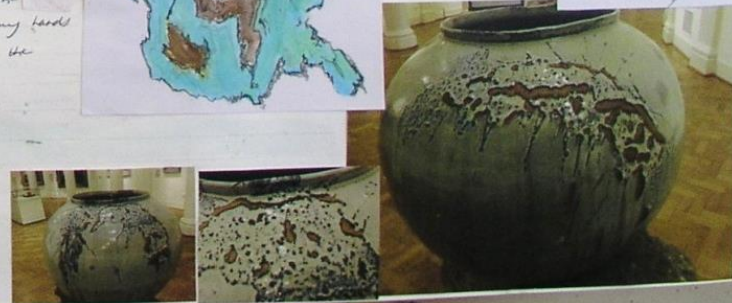
feel just easier to recreate the piece in the style of Ivor Davies - using flour, water, PVA and acrylic paint on acetate.



While exploring the rest of came across last some live. made to take photos of this post I found to to Davies' removed canvases. organic behaviour of the I had to resist the temptation to run my hand down the side of the pit.



the museum I Although I was Ivor Davies' work, incredibly [simple] I think the dropping glass -



# Ivor Davies.

is a leading contemporary Welsh artist and recently became a 'record' holder for one of the biggest exhibitions by a solo artist in Wales. - I first came across his work at that very exhibition.

The piece of his work intrigued me the most. I couldn't find a photo of it, however I did manage to find one with similar qualities. The piece had a base coat of tan coloured paint which had then been brushed on top of with plaster, and yellow, burnt, black and grey paints.

The piece has a kind of tranquil feel to it and slight hints from the tan coloured paint - yet also a steel provided by the burnt, black and grey paints.

I think wanted to respond to Ivor Davies I will just show me only his work, and then relate it back to my title of 'Truth, Fantasy and Fiction' in surfaces - Perhaps through looking into mist or lichen.

As my first response to Ivor Davies I have been experimenting with creating the same kind of textures that I loved so much about his abstract relief pieces. - The experiment on the left was created using flour, water, PVA and acrylic paint. Although while work the machine proved hard to scrape off my palette knife, I do really like the outcome. The sample reminds me of some of the red and purple textured paintings I saw at the 'no photos' exhibition.



One of the pieces from the exhibition that I was able to find like was the decaying folders, named 'Death and Taxes'. I liked how the folders appeared to be melting away, numbered on the wall in all their 'glory'. I just couldn't help myself, I had to have a go for myself! I could find any real folders, so I settled for making mini versions out of paper towels and acrylic paint. Although mine don't particularly look like they are melting away, I used a heat gun to burn the edges, giving each of my faux folders



In anticipation of responding to the textured outcome that inspired me so much, I decided to respond to the dripping textures of Ivor Davies work being made was on cardboard and later painting and on top I had the effect of the dripping wax, finding it hard to resist the temptation to run my fingers over the cooling wax. However, as days go on some of the wax had begun to peel away. Although I tried counteracting this effect by covering the samples with a large amount of PVA, the material is still a little brittle. I am afraid these samples may not have a long lasting effect like the Boyle Family textures. I think I am going to try applying the wax to different surfaces to see if

I can make a more hardwearing selection of false surfaces.



I have really enjoyed creating these new textured surfaces! Although I think my favourite are the wax experiments. The dripping, spreading and in all directions reminds me of some of the waddy or lichen/mossy surfaces that I photographed for my Boyle responses. - I think the next step is to refine some of my textured surfaces, perhaps use canvas or on boards, and then to perhaps look into the shapes created by moss and lichen for further inspiration!

## Canvas #1



To further my experiment with wax, I decided to incorporate paper pulp, glue and paint medium to create a range of textures. Overall I am pleased with the outcome of the piece, but my favourite texture remains the wax. It really reminds me of some of the moss I photographed earlier in the project the way that it looks as though it has spilled over walls and the look of bees at so similar to the dripping wax. I think I am going to need to experiment with charcoal and possibly take my next piece around some abstract ideas.



## Canvas #2



In this experiment I continued with the use of paint mediums, glue and paper pulp to add texture to the surface. In addition to this to add a grainy, rough surface I used sand. I was really pleased with the result, I feel like it is perhaps bringing the Boyer Family's work back into my experiments by using a natural material. If I were to push on abstract masses and texture surfaces using wax, it would be interesting to see how the broken surface would mix with the paper natural sand.



Continuing my response to Ivor Davids, I need to experiment with creating texture using natural cardboard - at different layering technique. Although I like the different texture, it was quite as built up enough for what I would like to go on to create.





# My Lichen + Moss photos.

To further my expansion of Thicket, Farney, and Fern in surfaces I have collected photos of moss and lichen that I took back to transfer into abstract surfaces. I'm really pleased with the results, as the photos remind me of my work.



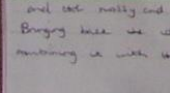
Repacked, layers upon layers of life growing upon each other creating this beautifully chaotic surface.



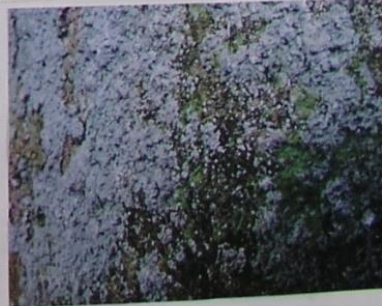
Striving to work around the kind of shapes that I used to convey in my work, responses I have completed a



Small pencil and drawing on a sketch of one of my photos. Using a graphite pencil I worked the texture on the drawing. I think when I come to the 3D material development the areas that are very light shaded will be replaced with color paint or sand and the really dark lichen areas with red oxide or candle wax. Bringing back the idea of using a natural material and combining it with the paint - keeping some truth in the abstract.



In response to my photos I have begun making lichen inspired sketches - are you in plastic and paint and are from the end more. I really like how they have almost inspired by Eric Powers but still suggest moss and lichen.



## Canvas #1



Using flour, PVA and sand, I tried to create a more color and abstract version of my photographs and pencil drawings. Although I am pleased with the outcome, the piece took a bit longer to finish than I thought it would. Even so, I like how the piece uses the elements of my previous canvases in response to Ivor Damelin. Although the color scheme and main inspiration had changed it still has elements of the shapes, textures and brush strokes that inspired me in the first piece.



## Canvas #2



The second experiment used the candle wax method and sand that I had been so excited about trying. Unlike the first piece, this one took less time to balance in a finished yet organic way. - Mainly because I let the candle wax do its thing. However, as much as I love the texture and organic appeal, I also prefer the coloring on the previous canvases, so although the artwork did almost seem to hold more true to the subject that I was inspired by.



Continuing with my experimentation in creating lichen and moss style relief pieces - I have made a piece from clay - using a fork and a clay knife to create texture. It was really pleased with the piece but felt like it needed a little more depth. So, I decided to glaze it with wax.



Shades of High for grates. I'm really pleased with the piece. I love the overall quality to the styling - if the clay particles were back to the texture and the glaze would be fantastic.

Interview.

For my first step in exploring 'Truth, Fantasy and Fiction' in surfaces, I found myself at a bit of a stand still. Having focused upon the realistic and abstract in my two previous articles, I still couldn't find a surface or texture that truly inspired me through both its natural colours and shape. - I continued flicking through the pages of my sketchbook, when I realised that the artworks that I had collected were gaining textured reds, yellows and browns. At that moment I knew my first one had to be first!

Flicking my camera up, I went on a walk to find realistic surfaces to turn into abstract mix patterns.

I have presented the photos in a small sheet form and will select my favourite, to later inspire some 3D work.



I found an old... may sign well...  
 along a housing estate - these are  
 metal that would be best down it  
 appeared as though the sign was  
 ... away. I love the  
 wood paneling in the house -



a mixture of sloping, looking out and...  
 down, the steps really...  
 of two Dishes from...  
 looking closely you can...  
 a kind of speckled...  
 where the most...  
 beginning to move and...  
 break away



The photo above almost...  
 reminds me of...  
 Dishes' Dishes and...  
 decayed the old...  
 tax folder.



some of my floor and acrylic paint...  
 the surface - I feel like this surface is dying to make into  
 a clay, relief piece, perhaps being dried deep cooling away to reveal  
 burnt cracks.

I also came across an old peeling white...  
 misty globe. It actually reminds me a little...  
 of some of my floor and acrylic paint...  
 the surface - I feel like this surface is dying to make into  
 a clay, relief piece, perhaps being dried deep cooling away to reveal  
 burnt cracks.



... of the most...  
 pastels, ranged from reds, oranges, purples...  
 and even some areas...  
 I have I will have to...  
 experiment with colored pencils or oils...  
 the same variation in...  
 the photos

The photos in this section were taken from...  
 a long yard. The abandoned...  
 me "best". During my hours...  
 along the corrugated iron walls...  
 I realised the wood...  
 ranged from reds, oranges, purples...  
 and even some areas...  
 I have I will have to...  
 experiment with colored pencils or oils...  
 the same variation in...  
 the photos





## Enlargements

Selecting my favorite photos from my contact sheet, the first few of my selection had to be the nested sign! I love the steady effect that weather had on the m.s. Making it appear

as if it is melting straight off the sign. In this photo I also love 'ghost' text left behind by the fading blue paint, combined with dripping rust it looks as though the text is glowing. However, you can only just see the billowing, cracked rust from this photo, while the close-ups that have a more Ivor Davies inspired shape. Nevertheless, the contrast between the burnt rust and gleaming white text definitely make this one of the most impactful from this selection of photos.

I have selected the photo below because of its close up of the rust's texture. The faded to the burnt, used to not look as though a heat gun was used to burn the photos, peeling, flaking and cracking the paper to dust.

I wanted the photo to focus on the rust for the main focal point, however, it doesn't take for the curve of the 'S' to draw your eyes away from the burnt rust as you trail across the photo. I felt like this accidental journey helped photo to feel like a more finished

piece, as if it is balanced enough that would not need to add anything to it. When I did will help me later when creating more abstract pieces, as it shows how two contrasting shapes; one organic and gleaming off the surface and the other a clean cut (though a little weathered, can compete as pieces.



## ± LOVE in Contrasts

on this photo, how it appears as though it has been burnt away. Cracking the paint and peeling the rust, it almost looks like it's bubbling away making down the sign. I like how dark sections of the photo are - I find myself trying to make sense of the shadowy parts. - I feel as

though this photo is dying to be worked into, maybe once or twice (maybe even both). I would also like to experiment with incorporating and I am not sure if this photo is detailed enough.

In response to the following (and surrounding) images, I have incorporated the rust shape and overlaid with this - It's a shame that my



the white a more realistic color and 'my' 30 photos on canvas exposure - because I do this really like the texture of the pieces.





I love the texture  
on this piece, it  
really reminds me of

## Ivor Davies'

work - in both the  
peeling and overgrown  
quality and in the  
mixture of colours in  
each layer. The texture  
also really reminds  
me of my glass on

fabric sample on the previous page - it is  
definitely a process I would like to continue  
with.

I chose this photo due to the feathered  
effect that the rust is having on the metal -  
it almost looks as though the rust has been  
painted on with water colour. - I wonder  
if I could create this effect with  
glazes?



Again I chose this  
photo because of the way

## Texture. I

love how each layer of  
the glass seems to have  
different colours, it almost  
looks as though it has been  
burnt - each layer being  
more singed and browned  
than the last.



I love this photograph, it really  
reminds me of my behind piece  
I made on my gallery page -  
cracking and peeling away from  
the surface. It's also reminds me  
of cracked glass, I feel as though  
this piece is just trying out to be  
made into a clay piece - the  
areas orange reminding me of  
clay - and the darker areas, of iron and manganese  
oxide.



## Mono Print.

In response to some of my art posts, I have  
completed a monoprint - However I used too much ink  
to get an even print, meaning I had to outline it  
with black ink. However, I really like the effect as  
you have to search for the most shapes - perhaps this  
rust has already taken over the paper?



I think the next step  
for my work is to  
actually experiment with  
working with rust.

- I think I will need  
to do some rust dyeing  
with different types of tea



In order to figure out what kind of look I  
want to create



# Rust



As my first experiment with rust, I decided to do some more dyeing - using an old nail and part of an old brick - and regular stone sea as catalyst powder to create the beautiful patterns on the fabric.

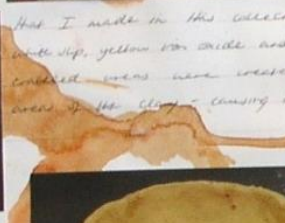


# Dyeing!

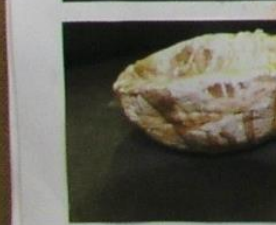


In continuation of my last experiments, I have been handling a rusty brick plate that I found in a parking lot about a year ago - as well as an old section of pipe - covered in copper oxide. Covering the pipe in sea and sea powder the rusted leaves on top of the paper and then leaving them. - creating these beautiful papers, dyes and images. - The piece really reminds me of Ivo Daniëls' work, in both the colour scheme and the feathered effect around the dyed areas. Perhaps rust was the unexpected surface I was looking for all along?

Experimenting with Clay!



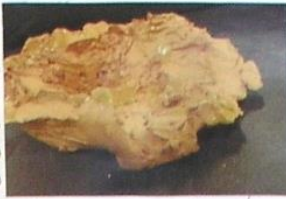
Red Clay.  
- decorated using a clay tool.  
I really like the abstract nature  
look and color. Just so  
glaze some of the other



Slips +  
Clear  
to refer  
last exper  
wanted to  
of the process  
the first time  
the red clay  
the the clay

Working from my photos I  
have made a collection of  
clay work - experimenting  
with textures, shapes, slips  
and glazes.

This is the first piece  
that I made in this collection - using a brown  
slip, yellow iron oxide and clear glaze. The  
combined colors were recessed using a red  
piece of the clay - causing them to bleed



Plastic  
Shape

In this rather Abstract **Rougher** form, I wanted to experiment with a  
I prepared the pieces that looked like they were **peeling** over some by mist -  
I think if I were to continue with this effect I would want to tone it  
down a little.



Oxides

Refining one of my last

pieces, I wanted to experiment with glazes and oxides layered on top of red  
slip and texture - applying them to wet clay creating a **fading** effect.  
Simply bringing the piece to

Life!



Using the same process as my first bowls, these two  
pieces were made with red clay - instead of white.  
- Refining the left with glaze and slipping the right.  
Overall although I was pleased with my first bowls,  
I do prefer the **peeling** effect with the red  
clay on the pieces.



# High Fired Glazes



Experimenting with a more cracked effect as well as high fire glazes while keeping the same composition. I was really pleased with the batch of the piece, the dripping glazes, some peeling edges and the cracked effect - However I am not sure whether I like too harsh and dark one of the glazes.

## Still using the same High Fire glazes I



wanted to create the piece that could all as more fired than samples inspired by a previous work. - Increasing the piece into the more rounded shape seems to help in keeping its shape. However I prefer the glazing effect - which makes me wonder what they could be like if there is



## Swap the glazes?



## with Slip



Continuing with my slipped very piece. I wanted to see what would happen if I were to add high fire glaze to the mix - I was not disappointed! I think the next step would be to make some more using the similar process!



In conclusion to the last samples alone, I wanted to see if I could recreate the effect with plastic and acrylic paint. Although I see the effect, I think some more experimentation is in order to achieve the same process!



To refine the glaze work on the previous page - I have used less of the darker glaze, allowing it to highlight areas of the clay - look rather than completely drown it.



Using the same procedure  
I applied the red clay  
glazing to a more mottled  
effect - not like real pottery  
R.W.S.



Using one of my  
new Mono prints,  
I brought it to life  
using blue and green  
with colours. I'm  
really pleased with  
the effect, and I  
think it has inspired  
me to use more  
vibrant colours in my  
work. - Finding some  
of the money and  
high fire glazes.

### The Ultimate glaze

combination! After all of my previous  
experiments, combining all of my favourite

Methods I have finally  
found my favourite one of  
the lot.

However, I think to further  
the effect of the money coloured glazes  
I am going to repeat the process on  
a more "rustic" style  
shape!

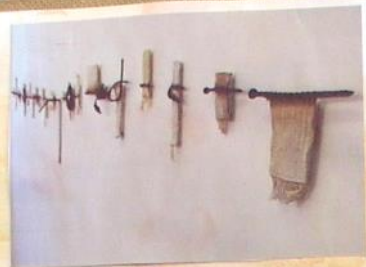


For the last clay piece  
in this collection I  
combined the red clay  
with a slip, high fire  
glaze (including the  
money blue), oxides  
and the peeling 'misty'  
injected Thaps.



I'm really pleased with the  
result - it seems the  
processes all fit perfectly  
together in this piece.  
However, I do feel like I  
haven't explored clay and  
glazes to my limit and  
wonder if there are  
any other materials that I  
can incorporate into my  
'Truth, Fantasy and Fiction'  
surfaces.

Alice  
Fox



I just came across Alice Fox in 'Textiles' by Mary Schoerer and in her book on natural dyeing processes. It was actually her work that inspired me to try out some new dyeing of my own. Although I will not be purely studying her work because I want to play on the game of my like 'Tree, Fossil, and Fiction', and her work is more one to my subject of me - I would like to take inspiration from the style a painting of her work would be to make my own new record.



Sue  
Hawkins.



I also came across Hawkins' work in 'Textiles' by Mary Schoerer, and again although I do not wish to purely study her because I want my work to be a little more 3D - I would like to take some inspiration from her record of embroidery and her choice of colours in her work. Introducing a little more abstract colour in my work I want to alter a piece of work that I was especially for one section, changing both the colour and brightness and then high lighted areas with white. I really like the use of opposite colours on the piece and I will definitely consider using some mirrors to highlight my really effects.

Els Van  
Baarle

Els van Baarle is a textile artist and teacher from the Netherlands, teaching surface design all over the world. I first came across her work in 'Textiles' by Mary Schoerer, flicking through each page trying to take in all of the beautiful artwork that it contained. I stopped when I saw the bright, rusty coloured piece. Looking more carefully I saw that the piece was actually an old map, altered to look like a weathered surface.

The piece is called 'On the Road again' and it focuses on feature maps to create fake weathered surfaces. The piece almost looks as though it's a natural window, the dark rust like effect framing the yellow area where the map is most visible. It looks as though the map is trying to break out of its rusty exterior, the constant lines of the map resembling the clouding, feathered rust effect. With small splashes of batik showing the true colour of the map, again like paint peeling off a rusty surface.

The piece was created by slowly and carefully applying paint and wax to the surface of either cotton, silk or paper, described as a 'rhythmic' that she will repeat over and over on each piece. Referred to as a colour palette, as the piece has almost endless layers of batik and paint, creating this peeling rust like depth. According to Van Baarle, her work is often compared to old walls as they peel away to reveal the beauty of its past occur. She has also stated that one of the most important aspects of her work is the 'marks left by men. Marks survive, but their meaning remains a mystery'. I although I do not want to want to include handwriting and inscriptions in my work, I understand how it is able to bring her pieces to life and highlight the truth of them. However, the aspect that inspired me the most was her use of maps to create the weathered surfaces, as if they provided the start to her never-ending layer of paint and wax.

The piece definitely has an intriguing quality to it. I want to introduce another layer of paint and wax create this piece of the



artist and to further my structural and in agreement with how to alter of the Baarle. Then once I have chosen what I am going to relate this new process back to I have been making. I hope that by using this method it will add another quality to my and define the fake weathered surfaces that will 'Truth, Fantasy and Fiction'.

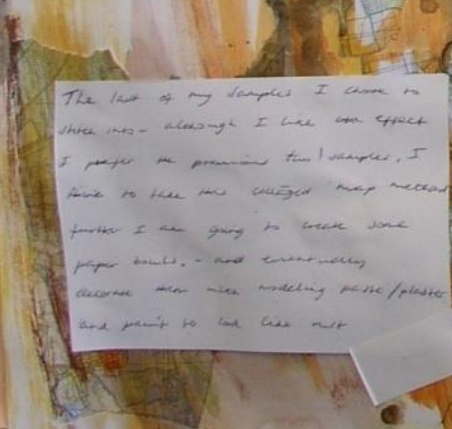




In response to Van Beale  
I have created a series  
of pieces using colored  
map and acrylic paint.



In order to tell the story  
faster I have begun working  
his work - photocopying one to  
print onto photo paper and burn  
into CD, and the other I have  
added modeling paste to one  
surface



The last of my samples I came on  
three maps - although I like one aspect  
I prefer the previous two samples, I  
have to take the colored map material  
faster I am going to create some  
paper bowls - and eventually  
decide when using modeling paste/plastic  
and paint to look like map

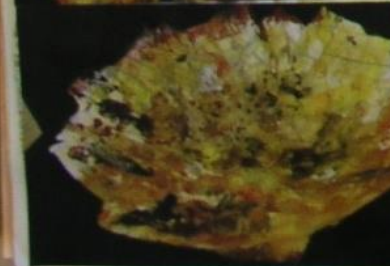


In response to my last  
work I have started to  
develop my ideas with  
two 3D bowls - creating a  
series of map bowls banded  
around with these map  
maps. I love how delicate  
they are even though one  
got a hole and slightly  
popped from stress



Paper my birds!

being of from my last  
week I want to create  
many birds - some  
from the paper  
idea to make one  
using paper. Tea  
bags and paper  
is used as a  
medium. I used



the paper - I paper on white  
is the original. Especially  
when making them (bird,  
fox and mouse). I did  
as long as my paper is  
the design was good. This  
is what I would make  
my first paper.



Involvement  
modroc

This piece was made  
by decoupage  
map into the inside  
of a wooden bowl  
- which I made  
colorful.



I'm really pleased with  
both pieces. However I did  
think about my own  
project yet. - I guess so many  
are ideas to put out in the  
first one was pretty and realistic  
then an idea. However I do  
really like the theme of the  
order of the world. I think  
it will be further my  
experimentation of this project.

I was read to  
read a few more  
but pieces - being  
slow and tedious.



Considering if I would like to bury clay back into my work I decided to create a quick piece in a ball mould, so then decorated with map paper - which I have then massaged with black acrylic paint.



This piece is one of my favorite from our collection - made by layering and then into a ball mould. After the first layer of water I began to weave the piece with silver plaster. I then decorated map onto the flat areas, and then pushed the piece to reveal a textured surface - this is definitely a texture that I would like to use in my final piece.



# Final Piece!



decorated with plaster + sand + acrylic paint

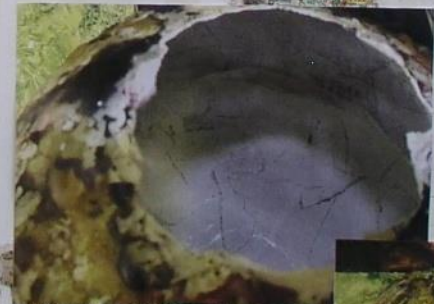
huge paper or pos - rounded around old plastic light fitting

Plaster, sand + acrylic paint



x2

huge map bowls



In preparation for my final piece, I wanted to try out my ball mould in case I was in luck to use the piece - to see if it would support



last self - the piece would really work but for the final piece I may need to reinforce it with another



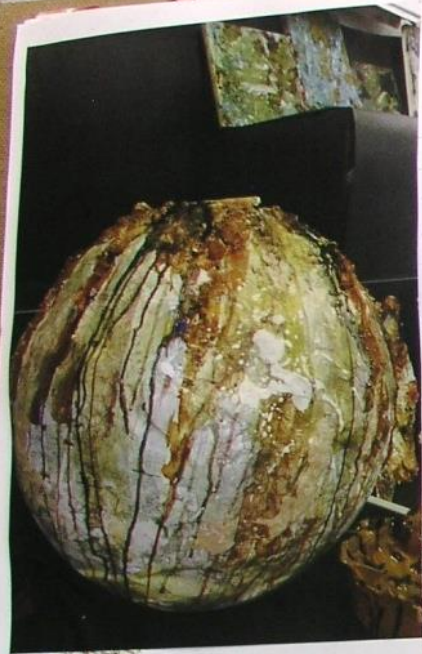
# The Pecco



To round up the project, I wanted to create 3 pieces that would look as though they were emerging with mine. My film 'Thee, fanksy and fiction' required me to create something that could not be eye, create a faux leathered surface as it were.

I was first inspired to create faux surfaces by 'The Boye Family', the quote 'Art is only an approximation of the truth' catching my eye. I started off with just wanting to create faux surfaces, although in hindsight looking back at my response my work was definitely the best of the lot.

- I then came across a non abstract artist Iva Parviz; inspired by her style of her work than the subject of them - I decided to take my work a bit more interpreted and prec. Although originally I related her work to the shape and form of water, upon in hindsight I would later realize that weathered and would create the look of my collection.



place. Finally the two sides of  
 case my eye was the  
 Blade, having moved on to  
 rest as the piece I came  
 across the work in 'formed' by  
 Mary — I was so inspired by  
 her piece 'On the road again', I received  
 her in various lines of the maps. The  
 work was like her new pattern and  
 dances on the metal surfaces.  
 Long on the wall my piece I finally  
 decided the medium was I was going



to use. - Map paper (like PVA),  
 glass, sand and acrylic paint.  
 - Very small old map paper  
 to mould my job  
 and the ends, I began



to  
 quickly  
 dropping  
 looking  
 had  
 the  
 had  
 to

skewer my  
 The base  
 part in  
 these pieces  
 to see the joining  
 job / saw I  
 cut on both  
 side of the



would. - As I knew that I would  
 describe the piece of the job especially  
 the entire job would collapse, I  
 to fit the piece together until  
 end of my exam. In order to ensure  
 job would not collapse, I had to  
 with a band of wax to join the  
 but only I had enough time in my exam to make the band  
 and then pause my time to complete the piece later.  
 I'm really pleased with all three of the pieces I  
 have the painting effect of the map paper - it really  
 stands out of the painting away from it many of my  
 photos - however I think the one is  
 my favorite, probably due to how  
 difficult it was to create. I think  
 the three pieces carry me up my  
 hills of 'Tuch, Fantasy and Fiction' as  
 the water falls surfaces will work a range of  
 processes and materials  
 to create my perfect  
 artwork must!







