Pearson

GCE A Level Advanced Art and Design

Fine Art Component 2

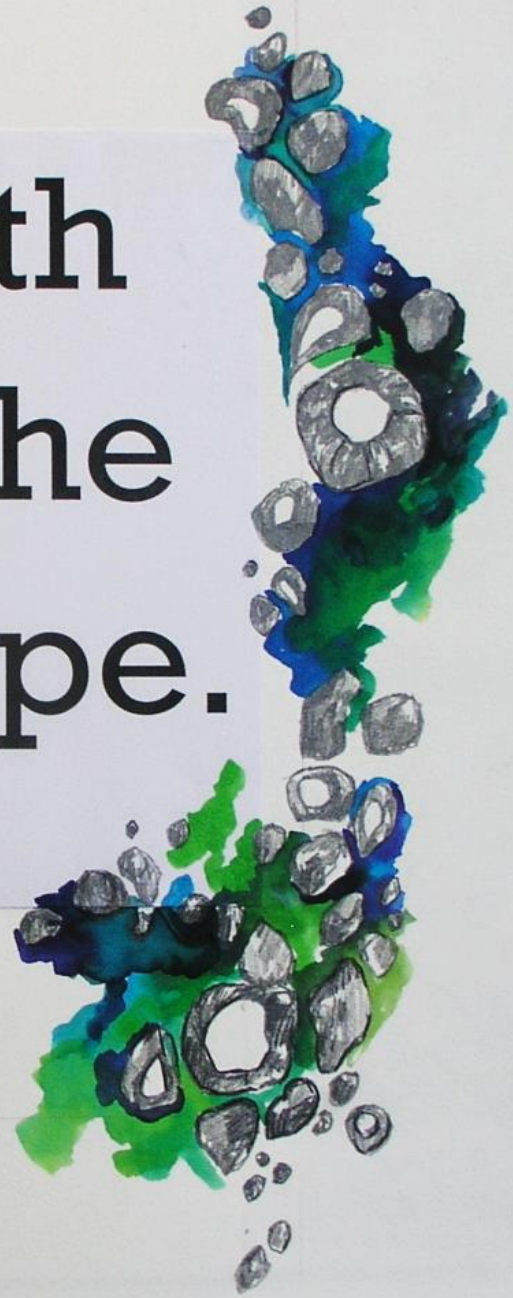
KATE

Total Mark 51

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	11	14	14	12
Performance Level	4	5	5	4
			Total out of 72	51

Pearson

The Truth behind the Microscope.



TRUTH FANTASY FICTION.

Behind the microscope
- Zooming in on life/objects and surfaces
  - Close-ups of plants

The truth of what we don't see
- The hidden colours on surfaces

Natural occurances
- Rust/corrosion/lichen

Focusing on surface textures
- Combining, texture, pattern, material
- Raised surfaces

Artists
- Maggie Ayres
- Nora Lubelski
- Lesley Richmond
- Sue Hotchkiss
- Mont Fujiwara
- Donna Lee Dewdney
- Also look at abstract artists, to focus on colour + pigmentation.

The truth behind the microscope
- Reactions and changes in the environment.

The hidden beauties in the world
- What's hidden is almost a fantasy as we never get to see it aren't open to it's beauties.

Using heat to manipulate surfaces
- creating holes/peeling paint etc...

LOOKING INTO TEXTURAL SURFACES AND PATTERNS.

The Truth behind the Microscope

Truth, the true or actual state of a matter. When first given this title I thought it would be interesting to look at it from a different perspective to what I normally experiment with. I had many thoughts with the words 'Fantasy' and 'Fiction' however, I thought that the 'Truth' would be a more interesting pathway to explore. I want to delve into the concept of the 'Truth behind the Microscope' and how what we see from our perspective isn't necessarily the truth of what is beneath. I think it would be interesting to look into reactions and changes in the environment as well as what the surfaces are made up of, examining raised textures, stitch, paint and material. I think the beauty with this is that it's almost a fantasy as we never get to properly see the delights of nature close-up. There is almost another world beneath our feet awaiting to be discovered and this is exactly what I hope to do. I will start by looking at the way elements have changed the environment around us. For example, rust, oxidation, corrosion and close-ups of plants/lichen. All of these hold their own individual hidden beauties being rich in colour, form and texture and I'm really excited to begin experimenting. I would also like to take elements of nature and look at them through a microscope in order to see the truth of what the surfaces are made up of.

Artists are a large part to this project as they bring new ideas, processes and techniques. I have been particularly drawn to the artist Sue Hotchkis as I am so inspired by the way she has created such embellished surfaces using, dying, stitch and mixed materials. This is exactly the way I would like to begin my project, she zooms in on the details and looks at the truth within nature's beauty. I'd like to also draw in an element of paint within my samples, adding mediums to change the thicknesses and playing around with powder paints to give pattern and texture. Another artist I have been drawn to is Nava Lubelski, she looks into the deterioration of surfaces, for example holes and rips and then looks at fixing them. I love the idea of looking into spillages and leaks within her work. I'd like to experiment with my own spillages and take photos to work from. Finally Donna Lee Dowdney, Lesley Richmond, Maggie Ayres and Marit Fujiwara are artists I would like to research into more and explore further as the project moves forward.

My next step with this title is do more artist research as well as taking my first contact sheet of photographs. I would like to start with pictures of old decayed surfaces, rust and oxidised metal as I will focus on the vibrant colours which almost look surreal. As well as painting the surfaces I will begin to experiment with stitch and other materials. I will use free machine embroidery to create larger stitches and patterns. I think it would also be interesting to test out photo shop and begin to manipulate images, changing the hue and saturation to give a more dynamic effect.

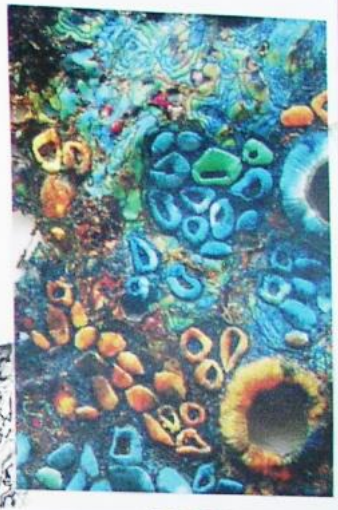
I hope to explore new and alternative ways of creating textural surfaces and move away from the traditional methods of art. This project will open me up to a whole range of exciting techniques and processes and I'm looking forward to discover the beauties that hide from our naked eye.

Susan Hotchkis

First Artist

BACKROUND

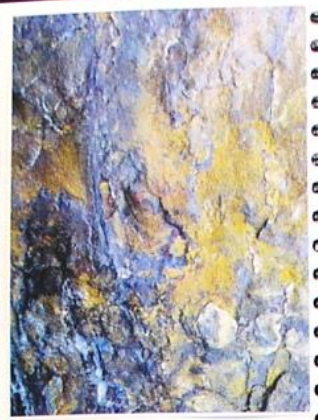
When researching textural artists to begin this project I was instantly drawn to the artist Susan Hotchkis. She combines texture, surface and space, constructing abstract 'fragments' to highlight the beauty and process of aging and decay within the surrounding landscape, urban or rural. I find the way she works so alternative and I instantly wanted to find out more about her and her work. Susan Hotchkis seeks out the imperfections, in the insignificant and the overlooked. For me this couldn't relate better to my project, seeing as I'm looking into the truth which is hidden from the naked eye and we as humans don't necessarily always see. I love how her work evolves organically, building up layers, into three-dimensional abstract forms that hover between object and image to create a unique, visual tactile form of texture. It's the way that she looks into the relationship between the natural elements and the man-made for example, erosion and oxidisation that has really inspired me. Over the years she has exhibited her work widely, being seen in FiberArt International 2013, Art Quilt Elements and Fantastic Fibres 2014. Susan Hotchkis has tried to exhibit her work as much as possible as her view is that she doesn't want to be categorised or put into a box.



CONTENT

The piece that I have chosen to study in greater depth is called 'Verdigris Detail'. I first came across this on Pinterest where I was instantly drawn to the colour, detail and raised surfaces. This piece is clearly a close-up of the oxidised 'Verdigris'. She has zoomed into a section and drawn out the beautiful, intense combinations of colour and detail. Her work really represents textural surfaces which have been frozen in time. These have then been transformed into print, stitch, marks and textures. After looking at Susan Hotchkises work I have noticed that in some pieces there is a greater focal point however in most there isn't. This particular piece doesn't have a focal point but personally I think that this is the reason it's so effective. Every element to the piece is so cleverly constructed and thought through, no matter which angle you look at it from there is a section which draws you in. I find myself discovering a new technique or area which I hadn't noticed before. This is how it has so much impact, all of her work conveys colour and texture, collaborating and portraying the reactions in nature.

All of Susan Hotchkis' work really excites me with her use of colour, texture and technique. The image above is a great example of how she uses threads, yarns and layers of material to create rich durable rich texture. The pinks and crimsons complement exceptional whereas also create a large contrast with the deep purples and blues. I would love to experiment with threads and textures as she has, playing around with new materials and stitches.



1st Contact Sheet

I think that these photos are particularly relevant to my title 'The Truth Behind the Microscope'. I have zoomed in and drawn upon the intense colours in contrast with the decaying metals. I hope to develop these into stitch experiments and mixed media.

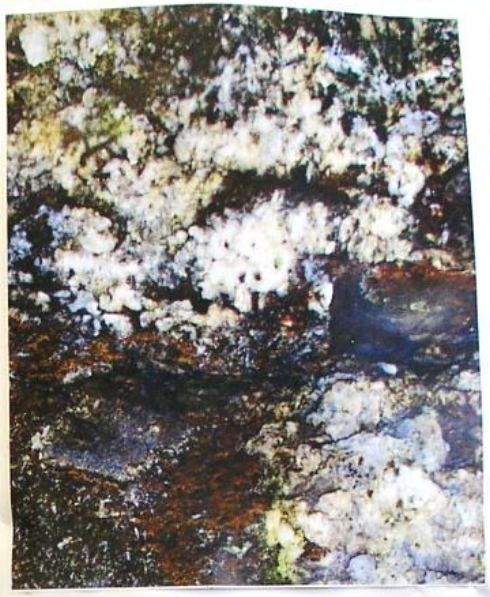
Being inspired by the artist Susan Hotkins has led me to take these first set of photographs. I found these beautiful surfaces on a walk by the sea and was instantly drawn to these textured surfaces and intense colours. I have began to experiment with different materials, taking elements from Susan Hotkins and her textile art.

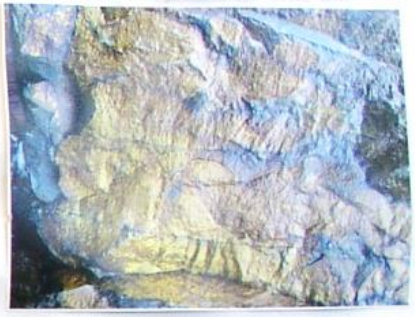
Experimenting With Stitch and Shape.

I wanted to begin my experimentation with practicing on capturing the shapes and forms of these unique rock formations. Some are simple line drawings yet they have been helpful in practicing the dimensions. Others, like the experiment to the left have been brought to life with organza and stitch. Drawing with the sewing machine is an element I would like to continue further with. I then highlighted my favourite areas to draw the viewers closer. This was done by ironing on fells to a thin layer of bonder web. I chose to use a deep blue thread to stitch with as I feel that it highlighted the pale pink organza well creating an effective contrast. The finishing off, I burnt the organza to reveal elements of the picture and link it into Susan Hotchkiss' work.

These four colour samples above were simply created by dropping small fractions of powder dyes on a piece of damp card. The result is very effective. I love the way you can see the dyes running and the way it disperses. It really reminds me of that forte tee of images with the blues and oranges crackling to form these incredible surfaces.

The experiment above was a test piece for manipulating images. I added an overlay of acetate which was stitched and drawn into. This was to highlight the dark creates and also the vibrant gleaming gold surfaces.





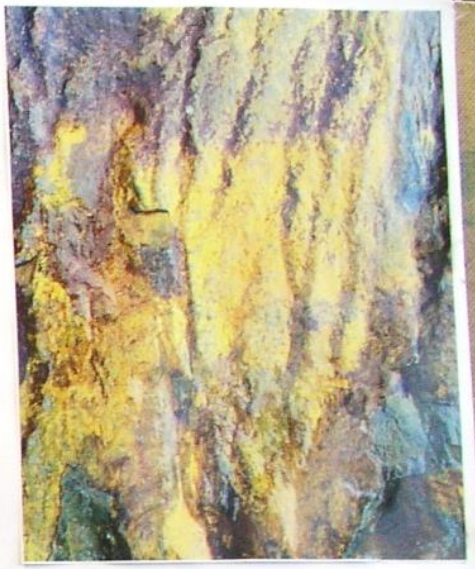
This page of experiments has been dedicated to focusing on the process of texture. I have created these samples by combining mixture of techniques and processes. Which include the materials of, plaster, flour, water, glue and paint. I began by mixing together the flour, water and glue to create a thick paste. This then was applied to the board. I made a couple of mixes, all with different consistencies. Once I had applied it to the surface, I left it to dry and began to add sweeps of plaster over the top. This dried instantly making it quick and effective to begin painting. With some of these samples I used acrylic paint and only painted the surface. This allowed all the texture below to be enhanced and drawn upon. I'm happy with the effect of the dry brush painting as it really creates a strong link to my images.
Other experiments had another elements to them. I used powder paints to give this speckled effect, which leads cracks to appear in the glue. This has given my experiments greater depth and I find that it leads the viewer to look more closely.

Textural Studies

These experiments are all using the same methods of plaster, glue and paint however I have been much more focused on drawing out the colours from the photographs. For example on the ones below, I have brought out blues and purples in contrast with oranges and yellows. I found the experiments with deeper colours, for example charcoal greys and blacks effective as when they began to crack, lighter whites were revealed.

I was particularly drawn to this photograph as it was taken when the rock was wet. I think it would be really interesting to develop the image further by combining texture surfaces with stitch and material. I could also play around with reflective materials to capture the light hitting the wet rock.

These samples have given me a good starting point to develop on from. Exploring what we may normally ignore and the textures behind what we can miss



I'm happy with the results of these mixed media experiments as I have explored new processes that I wouldn't normally try. Although some have cracked and split, I think this is actually very effective and links in well with the images. I have captured the contrast between the sharp, harsh lines and cuts within the rocks against the sea washed organic folds and layers which have developed over time. The idea of nature's elements changing over time fascinates me, the layers we see are built up or worn away (just like my layers of plaster and paint). What we see is never the same again as nature plays a massive role in changing our surroundings.

COLOUR SWATCHES

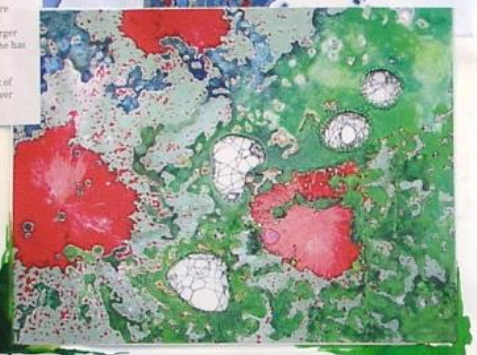
NAVA LUBELSKI
~ 2nd Artist

BACKGROUND:

I have decided to focus on Nava Lubelski as my second artist, she's a very unique artist whoplays around with surface manipulation in an entirely new way. I think that her work has so many interesting aspects to it, which I can draw upon. Nava Lubelski was born and grew up in the SoHo section of New York City. She explores the contradictions between the impulse to destroy and the driving ability to mend. She juxtaposes acts of destruction. Such as the spilling of liquids and cutting of fabrics in contrast with beautiful embroidery and hand stitching, there is a relationship within all of here artworks as she has accidental marks against intricate dense thought out stitching. However these two opposites create an incredible effect and an extraordinary work of art to look at. Some of her works have a sculptural dimension creating shadows on the walls which enhance a totally new perspective on her work.

CONTENT:

The piece which I am studying in the photo above is covered in beautiful colour combinations, some are delicate and washed into the backdrop whereas others are more prominent and vibrant. Nava Lubelski has used an array of beautiful colour combinations which fit together perfectly. However although there is a central larger shape in the middle you don't feel as if the eye is being primarily drawn to this. She has balanced the colours and created smaller sections around the middle which have denser free machine embroidery. Her work is so eye catching and although there aren't a huge variety of techniques involved, all of her pieces have a huge amount of impact. Her work not only looks so intricate but the ideas behind them are so clever and reveal a whole new element to her artworks.



PERSONAL STATEMENT:

I was drawn to this piece as I think it relates to where I would like to go and experiment with next. It captures the beauty of accidents and reactions and presents them in a beautiful textual form, along with this she manages to incorporate raised surfaces and exquisite colour combinations. There are endless amounts of inspiration which I would like to experiment with and incorporate within my artist responses. For example, more use of colour and playing around with combinations. I would also like to practice using yarns and threads just as Nava Lubelski does in her gaps. I feel that Nava Lubelski's work fits in perfectly with my title of 'The Truth Behind the Microscope' as she focuses on surface textures and the details/reactions within them. As I am looking further into rust, corrosion and the natural elements up close and behind the microscope, I think Nava Lubelski's work is a perfect starting block to build on from. She has given me a new way of looking into textile art creating an utterly new perspective to look from. I want to develop on from this by creating holes and stitching into my painted and manipulated surfaces. Incorporating more textile surfaces and bringing more raised surfaces to my experiments from my photographs.

MOOD:

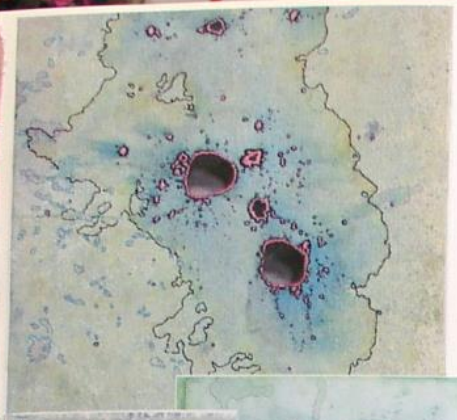
For me all of her pieces have two sides to them, firstly when I look at them I think of their beauty. Her work is so intriguing and the more you look at it to more detail you find in every corner. All of her work makes the viewer think, she does this with the different techniques she uses and her way of using a few simple shapes surrounded by dense stitching. However I would say that by looking into some of her pieces they create different effects. You can see rapid acts of destruction and for me you can see acts of aggression and anger with some of the shapes and stitches she creates, putting forward a greater sense of atmosphere. As her work is abstract it can be interpreted in many ways which I love, each individual person has their own take on her work.

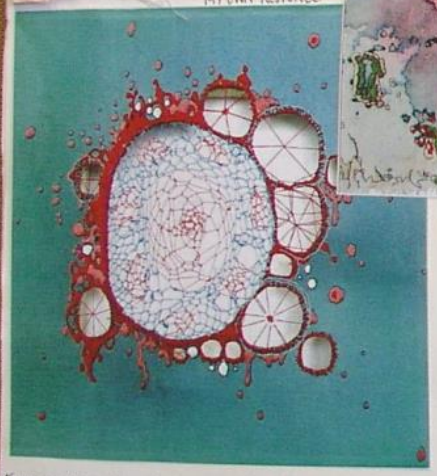
TECHNIQUE:

As Nava Lubelski's work is the reconstructing of broken things she uses a few varieties of techniques to show this. In some of her pieces she uses holes within old fabrics such as canvas and creates spider web like forms with threads and yarns to mend the spaces. She uses a needle to do this, making it accurate and neat however she creates these webs in a way which looks like they have been there for a long period of time. She uses stained materials, or dyes the materials herself and then uses the method of free machine embroidery to outline the specific shapes, leading them to stand out of the fabric. You can really see the juxtaposing of the cut materials and spillage's with the intense vibrant coloured free machine embroidery. Finally you can see that in some of her artworks, she uses hand stitching with lighter coloured threads just to add more depth in the background.

I was drawn to the artist, Nava Lubelski as I love the way she makes the ordinary beautiful. For examples, looking into spilages and things which have worn away over time. I thought that she would be a great artist to research as not only does she explore exciting techniques, but the ideas behind her work are fascinating. She explores the impulse to destroy and this is put in juxtaposition with the driving ability to mend. For me, I love the way she translates that through materials and stitch.

The experiment to the left is a response from Nava Lubelski's work. I have drawn upon similar colour combinations and shapes. If I were to develop it further I would dye the cotton backing (calico) a deep charcoal grey fading into a pastel pink to give the work greater depth. I used free machine embroidery in the hoop to create this test piece, by using the hoop it meant that a flat surface was kept with very little puckering.





From creating a couple more samples, it got me thinking about how Nana Lubelski's work reminded me of natural formations, such as lichen, moss, mould and bark. I thought that it would be interesting to capture some images of these as they hold so much intrinsic colour. The combination of these organic curves and folds with the freedom of free machine embroidery could be a very exciting combination. I hope to draw upon the previous textural experiments also, bringing together pattern, colour and shape. Yet also showing detail, like in Nana Lubelski's work, where she highlights the subtle drips and splashes. The experiment on the right has showing the experimentation with colour, I like Lubelski's use of pinks, blues and greens. I have also used the technique of trapunto, stuffing areas to give a raised surface. As well as reverse appliqué, cutting away areas, just as Nana Lubelski explores the ability to mend and destroy.

2nd Contact Sheet

This second set of images have been taken to focus solely upon the hidden surface textures and forms which many of us ignore. I zoomed in on lichen, moss, bark and forest floors to show how nature has produced such naturally flamboyant colours and shapes. The first few images given with this radiant set of oranges and yellows, standing out from the weathered wood. I love how you can see all of the raised lumps as I think these will be very exciting to work from with my experimentation later on. Another set of images which excited me were the bark surfaces. The way there are these rough, cracked slits coming down the tree trunk. It reminded me of a textile block print.

My aim is to develop these images further, experimenting with tonal drawings as well as all kinds of textural surfaces. Taking inspiration from my most recent artist, Nana Lubelski and discovering ways to play around and manipulate material. I had the idea of combining the powder paint surfaces on material and incorporating stitch for a new dimension.

This page has been focusing on the enlargements of my favourite and most successful images. I began by dying the paper with green/yellow. I then used oil pastels as a resistant to create shapes inspired by lichen. I'm happy with the way this turned out however I still wanted to take it a step further by incorporating stitch.

This picture really inspired me as the lichen seems to be exploding with colour and forms. It's a perfect representation for my project the truth behind the microscope. From afar you'd have no idea what lies really on this piece of wood. However when you delve into nature's creations, you are taken to a new world. The truth of nature's hidden treasures is riveting.

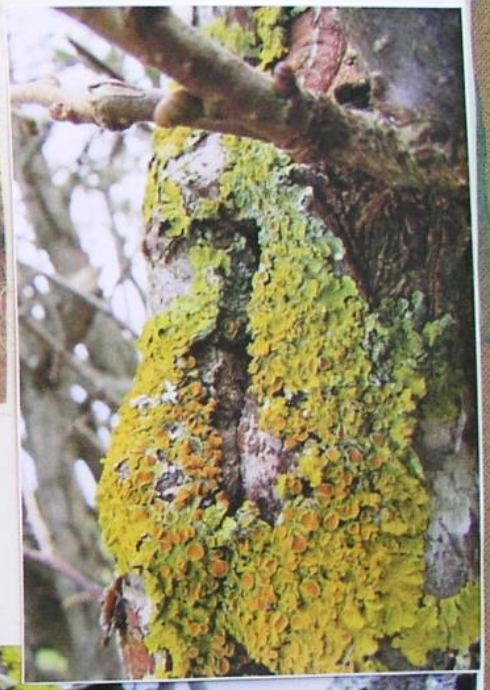
This sample has been taken from a small section of the image above. I wanted the surface of this to have raised areas and therefore incorporated a layer of wadding in the middle. I then worked into this with free machine embroidery and organza to give more texture. I wanted to colour match this as much as possible, using tones here greens, yellows and oranges. For me, this experiment helped me to practice the shapes and forms that im working with.

This experiment above was created from a hand made lino print of mine. I thought it would be interesting to play around with printing as there is so much control with what you can create. I then reprinted this as a repeat onto paper, working into it with pastel, pen and ink. The result has been effective and i'm looking forward to see how this develops more.

My handmade lino print.

Experimenting with colour, shape and form.

Water colour and ink experiments exploring the colour and pattern within lichen. I have tried to show upon the new beginnings of life and the contrast of the dark wood with the fresh new growth. I wanted to start with line drawings as they help me get the shapes within, which can then be transferred into more textural samples.



The samples above are embroidery based samples. The first begins around with the technique of hand stitch, using frenchknots. I liked the idea of using subtle stitches to highlight specific areas of the image. I stitched into a sublimation printed image as I thought it would be more quick and effective. The second experiment is machine embroidery, which uses a straight and zig zag stitch.

DEVELOPING/ DRAWING WITH STITCH.

These pages a focusing on my element of stitch. Although I have already looked into it, I wanted to focus in on practicing with free machine embroidry. I find that it's such a successful way to capture line and pattern. These three experiments below are inspired and taken from my bark images. I love the way that the colour on the bark almost cracks and blends into the creases in the wood. My photos look edited however, this just shows how beautiful natures hidden treasures really are.

These experiments have a mixture of techniques to them. The one below is stitched into one of my images. I wanted to show how the simple technique of stitch can be so effective. It's so free and there are so many possibilities to experiment with. Drawing with the sewing machine is a technique, I'd love to incorporate into my development. Whether this be into material, paper or a painted/textured surface. These pages have been focusing on the aspect of colour, I have tried to delve into the pictures as much as possible, bringing out the rich oranges, golds and pinks as well as the clean, greening greens that are growing up the tree trunks. Foils have also been used in my samples to enhance areas which would normally be hidden.

The experiments to the left are prints from my own photographs printed onto acetate. I'm really pleased with the contrast of the deep wood and the intense orange lichen growing and taking over. I have then stitched onto the bottom print, picking up on the intricate formations.

By turning over the stitched acetate, the reverse side is also very effective. There is a more 3D element to it. More texture is revealed.

This page is a combination of pattern and colour samples. The experiment to the left was one of my images printed onto acetate. Instead of having just one transparent layer I decided to reprint the same image on top, however the second print was in black and white. This meant the image carried a lot more depth and intensity which I'm pleased with. On the opposite page I have made a detailed pencil sketch of the bark using dark, medium and light tones to give more of a mood and atmosphere. I wanted to really pick up on the dark creases and areas where the natural sun light hit the bark.

Here to the right I have worked onto a piece of cardboard as I love the way it holds so much texture and a lot more organic surface. I wanted to replicate the bark so I thought that cardboard would be a more interesting way to replicate this.
I then painted onto the cardboard with multiple layers of acrylic paint. Some I then dry brushed over with to give a more textured surface. Finally I highlighted the most interesting shapes with a fine liner.

Focusing on pattern/shape and line.

CLOSE UP ON BARK...

ZOOMING IN FURTHER...

The aim within these experiments is to develop and experiment with pattern and form. I wanted to focus on detailed sections of the bark as there is so much excitment and exploration within the images. From the deep shadows and cracks to the soft moss growing and crawling up the rough cracked surface. Not only are there the earthy green tones but there are also purples, blues and pinks captured on the bark surface. I made a detailed study from the zoomed in section to show the intricate formations of moss and lichen on the bark edging. I wanted to show these different surfaces by using different thicknesses with the pencil strokes. I then experimented with acrylic paint, trying to use more expressive brush strokes and a fineliner to bring out the details more.

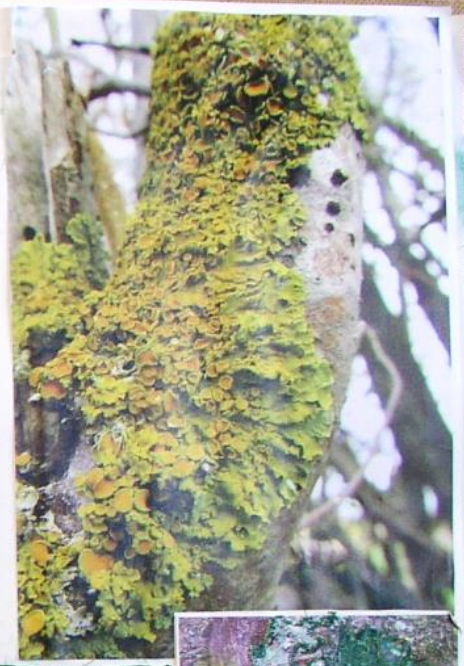
Developing onto Texture

USING PAINT AND STITCH...

From studying lichen and the way that nature takes over surfaces, I have found the beautiful array of formations and surfaces. This next section of my book will be focusing in on specific techniques and ways to create these beautiful surfaces. I will be experimenting and refinning my textural surfaces in the lead up to my final piece. These fabric samples have been hand dyed using procion dyes. I then spread out a layer of PVA glue over the material, dropping a sprinkling clusters of powder paint onto the glue. This then dispersed and formed these beautiful cracked surfaces. I used greens, yellows, coppers and ocre yellow powder paints to get this effect. I am really happy with the outcome and colour combinations.

From here, I begun to use free machine embroidery with a straight and zigzag stitch to give different textures. I also incorporated organzas and sections of material to give another element to the piece. My aim was to capture the soft, organic curves and formations in the lichen. I stitched around the powder paint, picking up on key shapes and bringing them out as much as possible. I thought that the clear emerald green went well against the lemon yellow.

Further Development



These pictures have all been taken from sections of my lichen/bark photographs. The sample above, was made from a mixture of plaster, flour, water, glue and bubble wrap. I wanted to create a raised of a surface as possible so for this reason the plaster worked perfectly. I used a mixture of mediums some with lots of plaster and little water and others with more water. Once I had created the surface needed I begun to incorporate strips of bubble wrap, blending it into the plaster. To then finish it off, I dry brushed and painted the surfaces. I wanted to capture the fresh feel and life in the lichen which seems to crawl effortlessly up the bark. I highlighted areas of the surface with white and lemon yellows to give more of a contrast to the experiment. *I feel that this experiment really explores my idea of the 'trum behind the microscope'. I feel that this sample brings you up close, making you want to feel the surface and explore the textures within.*

I have tried to combine paint with material and stitch with the other experiments. Some have powder paints and other have felt behind them which I made by hand. My aim with these experiments have been to pick up on textures, pattern and colour taken from my photographs.

JACKSON POLLOCK. ~ 3rd Artist

CONTENT

The details of the painting 'White Light' are all focused on the technique of drip painting. It depicts the artists feelings and emotion without any restriction to theme. There is not a specific topic to be identified. When Jackson Pollock was making tis painting, he concerned the shape and line. When we try to pay attention to the line, it's almost difficult to concentrate to one point or find it hard to stop at a certain point. We will just follow the line, exploring each corner of the painting, over and over again. 'White Light' has given me the feeling of frantic wildness, where we can find and experience a raw energy in which Pollock conveyed. Due to the paintings wildness there isn't necessarily a focal point to the piece, I would say that each individual has there own interpretation of what it portrays and the emotions they are feeling. However , personally I would say that I am drawn to the central point of the canvas. I imagine it as if you have just looked at the sun or a strong ray of light and your vision goes slightly blurry and white for some time. As you look closely at the painting you begin to see the drips and flicks of the paint getting lighter and lighter.

BACKGROUND

The 3rd Artist in which I have chosen to look at is Jackson Pollock. Pollock was born in1912 and grew up in Arizona, California. During his early life, Pollock was open to the experiences of Native American culture whilst on surveying trips with his father. Jackson Pollock is now looked upon as one of the greatest influential American painters who had a major role in the abstract expressionist movement. After moving to New York from 1929-31 with Thomas Benton at the Art Students League, he soon became influenced by Benton's regionalist style and later by the Mexican mural painters and Picasso. It was soon clear that the Native American culture influenced his work and this was clearly seen on his involvement with gestural painting inspired partly by the sane painting of the American Indians and Surrealism. The painting I have chosen to focus on and analyse in greater detail is called 'White Light' and was painted in 1954. The scale is 122.4 x 96.9cm and has been drip painted in the medium of oil, enable, aluminium and painters paint onto canvas. This painting was produced in an era of an Abstract Expressionism movement, whilst painting 'White Light' you can clearly see direct inspirations from the iconic figure himself, Picasso.

TECHNIQUE

When looking into the technical side behind his work there is so much variety and depth to it. He used many mediums and new tools to create this incredible effect of chaotic shades. Unlike some classical artists, Jackson Pollock did not use oil or water colour as his main medium. Instead, he made use of house painters paint, enamel and aluminium. In terms of tools, instead of a brush and easel, Jackson Pollock used a wooden stick, floor brush and knife as his tools. By using this variety of different materials it enabled him explore different methods and shapes with the paint as well as expressing feelings and emotions. He also mixed sand, grass and wood into coloured paint to make a more raw texture.

The painting 'White Light' shows chaotic lines however in a directional movement towards the centre of the painting. In the painting, there are lines of many different colours, crossing over each other in yellows, oranges, whites and blacks. I feel that this is representing the process of the making of this painting, expressing the feeling and emotion within it. The wide use of tools has enabled there to be this huge array of movement, I think this is what makes the overall effect of the painting a lot more effective from other modern art we see today. There is room for imagination within every individual. On top of this, the way he drips and splatters the colour onto the canvas creates a depth and perspective to the image. The fact it unravels into a white centre makes you feel as if you are looking through a tunnel or hole.

These test pieces are all of my own responses from Jackson Pollocks artworks. The yellow toned experiments were based on my study of 'White Light' As I loved the combination of yellow and black. The experiment below is inspired by his pieces to the left, focusing on canvas.

'White Light' ~ The chosen piece that I am evaluating

From looking into Jackson Pollocks work I wanted to develop this into my current project. Linking in my concept of lichen and material. I have combined tonal colours such as rich greens and deep emerald greens in contrast with ocre yellows and lemon yellows. I'm really happy with the textured material that I chose as it brings a new element and quality to my samples. With the organic edges and rough surfaces.

This was also transferred into a more mixed media response. I have taken the Jackson Pollock inspiration with the backdrop, dripping and flicking acrylic paints onto a wash of green. I then used free machine embroidery, in the style I have looked at before. I also stitched around the paint drips, highlighting the black paint with yellow threads. I then continued to add different organzas for a contrast between the flat and raised surface.

These are the colours which I want to infuse into my final piece. The greens, yellows and then the subtle contrast of a bright pink.

TESTING FOILS

After experimenting in the style of Jackson Pollock, this led me to take it a step further by adding the element of foiling to my samples. I liked the concept of using paint on top of material and the bringing in my free machine embroidery. To really go further I wanted to play around with light. I liked how the light was captured when the foils were added, this is a technique which I am looking forward to continue in my final piece.

Here I have tried out the same techniques but this time on paper. I really liked the idea of painting the backdrop green as I feel this combines the Jackson Pollock experiments with the lichen surfaces I have delved into. I colour matched the paint from my samples at the beginning of my book to show the link that runs through. As my title is 'The Truth Behind the Microscope' I wanted to zoom in on a section of lichen, portraying the colours, light and textures that we don't see. I wanted to show natures hidden treasures and its raw beauty in which mother nature has created.

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eye to. I was to show discovery and explore textures, shapes
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hidden reactions which and occurrences in nature, capturing them in
this exquisite imagery. His images are so new and surreal that they
look edited or photo shopped.

I would like to develop my project further by experimenting with manipulating images for example in Photoshop to create similar formations to this artists work. I'd also like to draw upon the beautiful colour combinations and the way that there is this massive contrast between the deep black background and the fresh light foreground. His work looks like something from out of this world and the closer I look, the more amazed I am at what I am seeing, especially at the fact that no camera has been used to capture these images. His work 'Bacteriograms' plays with the way we perceive and read into photographs by offering the viewer a photographic blot to project their meaning.

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ERNO-ERIK RAITANEN

3rd Artist

"BACTERIOGRAMS"-(2008-2010)

I have chosen to look at the artist Erno-Erik and his work as the process and method has really fascinated me. He is a Finnish artist who concentrates on the negative of an old film. There is no modern technology used within his work or software to create this imagery. He simply grew bacteria taken from his body on the gelatinous surface of a film. The images behind the collection 'Bacteriograma' (2008-2010) are in fact the result of a massive feast. Millions of starving bacteria consumed the film, spreading onto each photogram haphazardly resulting in them creating these bacterial landscapes similar to multi- coloured nebulae.

"I have gathered the bacteria samples from my own body" he says. " The bacteria consumed the film surface producing photographic images that are entirely created by chance. I have been removed from the process but, at the same time, the images are a product of my body; self-portraits."

According to Raitanen, the Bacteriograms do not sow the bacteria themselves, but rather show traces of bacterial activity. The images are not even showing the bacteria that created them, they are merely a piece of degraded and therefore deconstructed film. He wanted to raise questions about the representation and reality; the nature and the place of the photographic medium in contemporary society.

The concept behind Erno-Erik Raitanen's work is such a perfect and direct link to my title of 'The Truth Behind the Microscope". My aim in this project is to show the hidden beauties which we all turn a blind eye to. I was to show discovery and explore textures, surfaces and pattern. This is exactly was Raitanen delves into. He shows the hidden reactions which and occurrences in nature, capturing them in this exquisite imagery. His images are so new and surreal that they look edited or photo shopped.

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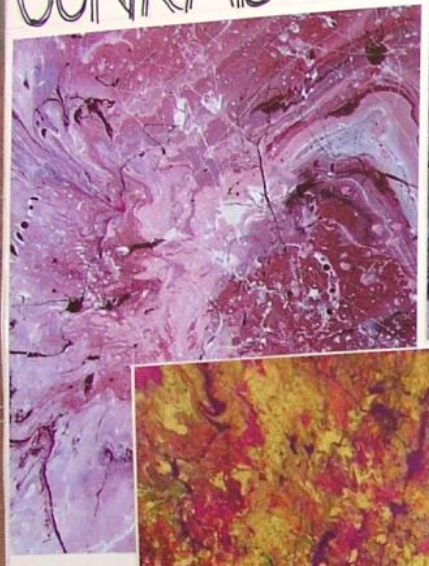
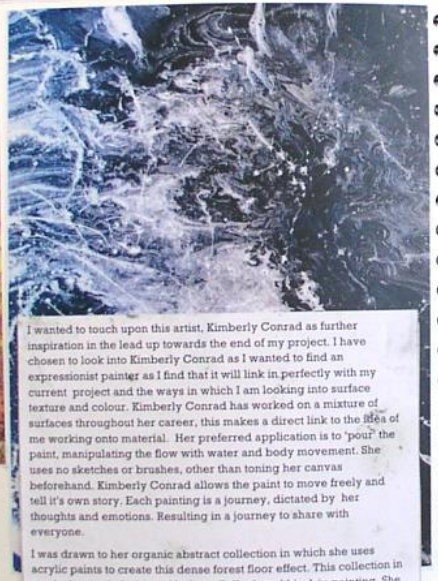
KIMBERLY CONRAD



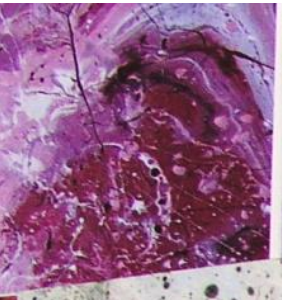


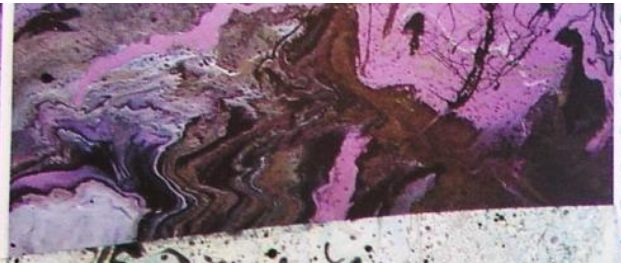
I wanted to touch upon this artist, Kimberly Conrad as further inspiration in the lead up towards the end of my project. I have chosen to look into Kimberly Conrad as I wanted to find an expressionist painter as I find that it will link in perfectly with my current project and the ways in which I am looking into surface texture and colour. Kimberly Conrad has worked on a mixture of surfaces throughout her career, this makes a direct link to the idea of me working onto material. Her preferred application is to 'pour' the paint, manipulating the flow with water and body movement. She uses no sketches or brushes, other than toning her canvas beforehand. Kimberly Conrad allows the paint to move freely and tell it's own story. Each painting is a journey, dictated by her thoughts and emotions. Resulting in a journey to share with everyone.

I was drawn to her organic abstract collection in which she uses acrylic paints to create this dense forest floor effect. This collection in particular reminded me of Jackson Pollock and his drip painting. She has these sweeps of marbled colour behind, layered with dispersed speckled surfaces on top. I love the colour combinations and the way that your eye has so much to look at in very corner of the painting. It does remind me of the images I have taken of lichen and natures hidden treasures. She manages to create cracks, swirls and sweeps of paints that look as though the paint is still moving over the canvas. Her abstract paintings remind me of natures beauties, for example.. crashing waves, growing lichen and trees and marbled surfaces.

I also love her palette knife paintings as they hold such a rich and intense colour to them. I think it would be interesting to combine these painting techniques onto material and bring in the element of stitch and material to it. I hope to combine Kimberly Conrad and Jackson Pollock's surfaces into my work in the development to come, combining it with my own style of stitch.

The marbeling below are responses from Kimberly Conrad's work. I think its been an effective way of creating colour and texture upon a flat surface. I love, now every experiment with marbeling is a surprise. I'd like to incorporate this freedom and pattern within my final piece. This green one below does remind me of a forest floor with the organic shapes.

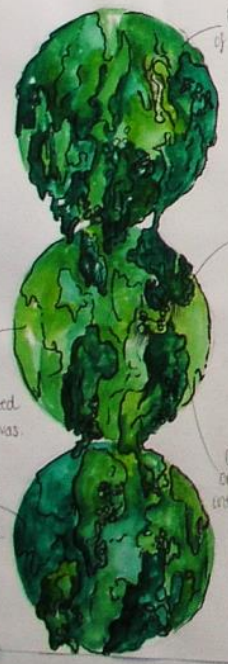




have really guided a particular place. Here now every experiment with marbeling is a surprise. I'd like to incorporate this freedom and pattern within my final piece. This green one below does remind me of a forest floor with the organic shapes.

FINAL DESIGN IDEAS...

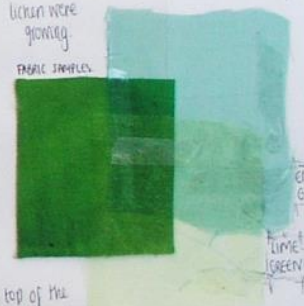
This design idea to the right is focused mainly on my second artist, Nina Lubelski. Her concept is to reconstruct the destroyed. I was drawn in by the way she closed up holes with web like structures, mending cracked surfaces and adding beauty to stained backdrops.
My aim was to incorporate these ideas into my theme of lichen, having holes in the wall hanging as if they had rotted away and then combining this with the contrast of the vibrant, intense greens. I wanted to design them at different lengths, some longer than others so that there is this natural, organic finnish. This will all be hand dyed to give a more unique surface with a larger array of colouring. I will the machine stitch and applique in strips of material.



Although these designs all have very similar qualities, they all portray my title of the 'Truth Behind the Microscope' and link back to the brief of, Truth, Fantasy or Fiction?
The design to the left is focusing on the re-occuring circular shapes, taken from the lichen. I thought of it being the three large lichens in themselves. From researching and thinking of colours, I come to the conclusion of creating a wall hanging as there is so much detail and so many new processes to include from my project so far. I realised that by creating a wall hanging, it gave me more freedom with how I could use these techniques. Again in this design, I wanted to give an impression of the lichen folding and growing. Transforming and taking over the simple backdrop. I will highlight sections with lighter thread colours, such as lemon yellows, golds and zesty greens. To bring even more depth to my work, I will foil over sections. This is done by ironing on a layer of bonder web and then ironing on sections of different foils, I will use golds, bronzes and oranges to really pick up on the yellow and orange lichen tones. My aim is to show how nature

CHOSEN DESIGN.

The thoughts and ideas behind this design were to show the intricate and hidden beauties within natural surfaces. I want to create the effect of lichen tumbling and growing over the three canvas'. I will use powder paints and glue to create the cracked backdrop. Almost showing the beginnings of lichen formation, this will then develop into free machine embroidery and organza fabric textures and folds.

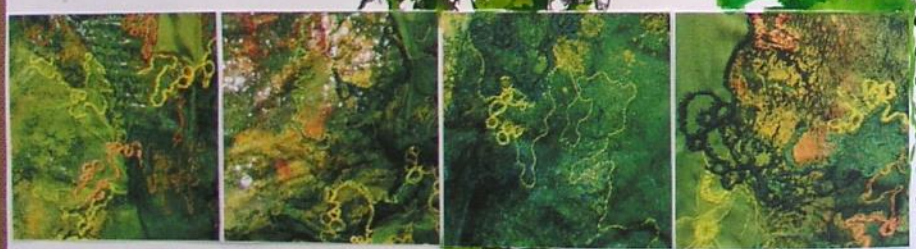


For a neat and professional finish, I aim to attach each individual panel to a canvas. This will pull the material so that it is taught, I feel that this flat surface will bring out all of the intricate embellishment within this piece.

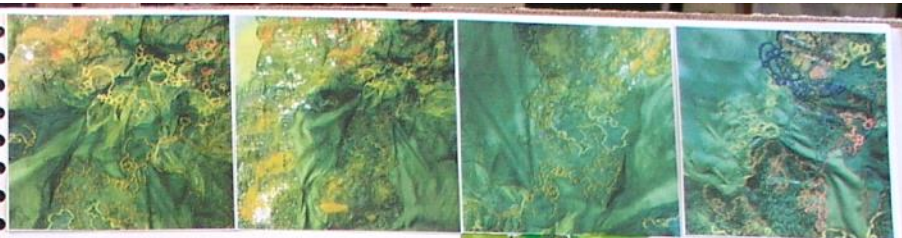
Development Diary

These first stages were all about creating surface texture. Before this piece I hand dyed the backing (medium weight calico) in deep greens and zesty greens. I then spread a layer of PVA glue over specific sections of the material, some areas thicker than others. This led me to drop and sprinkle powder paints on to the glue.

I'm really happy with the effect of the powder paint, the way it has cracked and created its own pathway when in contact with the glue. I chose a mixture of colours, some being light/emerald greens and others being ocre yellows, blues and whites.



Once dry, I started to begin the embellishment, choosing a range of tonal greens in the organza and starting to sew sections using free machine embroidery. I used two types of stitches with the embroidery. These are a 'straight stitch' where I stitched the intricate, thin formations. I also used a 'zigzag stitch', where I created the thicker, and more bold outlines of the lichen. These pictures show me creating a contrast between the yellow powder paints and the deep green threads.



I continued to embellish the surface of my panels with embroidery, adding layers of organza to bring a more textural element to it. The idea was for the panels to fade into eachother with the organzas creating an organic edge.

When sewing into the organzas I noticed that the machine caught on the material, creating puckers and new shapes in the material. I'm really happy with the way this turned out as it gives the piece more form, shape and a greater texture. There is a successful contrast between the flat base and the raised textural surface which I find very effective.

The final stages were attaching my panels to a canvas. I did this by stretching them as tight as possible and then using a staple gun to fix them to the canvas. I then continued to add foiling to the surface in gold, bronzes and oranges. Drawing upon my previous experiments and highlighting the yellow and orange threads.

MY FINAL PANELS...

Evaluation of Final Piece

At the beginning of this project we were given the title, Truth, Fantasy or Fiction, I decided to continue down this pathway, focusing on the element of truth. My aim was to approach this title from a new perspective, making it unique and different from what people normally see as fantasy. I chose to take it towards 'The Truth Behind The Microscope'. The ways in which Natures hidden beauties can be discovered from zooming in and focusing on particular areas. We as humans are forever ignoring what's right in front of us and the details, colours and textures within. The aim with my final piece was to resolve my project with a statement piece. Highlighting bold techniques that incorporate texture, form, shape and /most importantly colour.

From focusing on surfaces for example, textured rocks, bark and lichen I gained a lot of experimental processes. I realised that there is so much more that meets the eye. My intentions for my final piece were to create a wall hanging that clearly represented the beauty of these surfaces. From taking sets of photographs, I was most drawn to lichen and moss. There is such a contrast between these vibrant, intense colours and the dark textures bark, which I find so effective. My final piece was a way me being able to portray what I have discovered. Combining my developmental experiments and processes in one piece. This piece had the intentions of reflecting natures beauties and the hidden wonders within our world.

I have looked at and examined many artists over the course of my project, all of these inspiring me with new ideas for the lead up to my final piece. The artists I have looked at, begun with Susan Hotchkis, Nava Lubelski and then developed onto Jackson Pollock and many others. I'd say that these three artists were my biggest inspirations. Susan Hotchkis fired me up to get going with textures, colours and surfaces. I loved how she used stitch to draw with and manipulate her materials. I responded from her with my own stitch experiments as well as taking photographs of rocks and working from these in new medias and techniques. I used materials such as plaster, flour, water, glue and paint for raised textures which I then painted in the style of my photographs. This then developed into my second set of photographs where I moved onto the more organic shapes filled with intense colour, these were my lichen photographs.

Nava Lubelski helped me to develop further with my embroidery techniques. Highlights the curves and formations with dense free machine embroidery. I was drawn to the ideas behind Nava Lubelski's work and how she repairs destructed surfaces for example old cloths and cracked surfaces. The technique behind her work was also a big reason for me choosing to look into her work. The surfaces have such contrast and eye catching qualities to them. For example the rich pink/crimson threads against the deep blue backdrop. I tried to incorporate this element within my final piece as much as possible. Combining the intricate embroidery with the hand painted backdrop and the contrast with colours. I created a contrast with the deep emerald organza's and the zesty yellow threads overlaying the material.

My final artist was Jackson Pollock. I decided to delve into his chaotic paintings as I love the freedom within his work and the organic qualities. I thought that his paint dripping piece's reminded me of the lichen photographs I have looked at. I experimented with his paint dripping technique onto both paper and material to see the different qualities. Then stitching into these with the lichen formations I had previously looked at to show a strong link throughout. Jackson Pollock's work showed me so much, for example, how different movements with the body can change so much when the paint meets the paper. Although I didn't use the paint dripping on my final piece, this has been vital development within this project. It gave me different ways of looking into the hidden beauties, allowing me to experiment in new ways. The Truth Behind the Microscope is definitely a good link to Jackson Pollock's work, as from afar it looks like this chaotic canvas but as you move closer, you can see the precision and placement of each drip of paint. Just like when you look up close at lichen, you can see how every formation has a place and meaning, mother nature has formed these intricate surfaces.

I'm happy with the way my project has developed into this final piece. I specifically chose to create contrasting colours in the deep organza's and light threads. As well as the hand dyed calico for the backdrop, glowing with vibrant greens. I wanted to take an alternative approach drawing with stitch instead of the traditional methods. I decided to focus on a wall hanging as this had enabled me to keep my options open with the techniques I have used. Although, I wanted an organic feel to the three panels and therefore I purposefully placed the organza's so that they flowed from one panel to the next.

During the making of this piece, I did have struggles and difficulties as in some areas I had made the glue a little too thick, meaning that the threads tended to snap quite a bit in areas. If I were to make any changes or develop this further I think I would experiment with sing plaster on top of material to link in the surfaces from the start of my project.

In conclusion to evaluating my final piece, I am really pleased with the outcome. I feel that it really speaks the ideas of my project and reflects the ideas that I have been trying to show. The idea of revealing nature's beauties, the truth behind the microscope and what we miss a lot of the time. This project has been a way of magnifying the things we miss and showing its raw beauty. My final piece has been a way of drawing together colours, forms and most importantly the textures and surfaces in nature. I think that by framing these and mounting them onto a canvas has been a great way of giving a professional finish whilst still showing the wonders of natures creations.

This title of Truth, Fantasy and Fiction has led me on such an exciting journey. I have learnt new ways of interpreting nature and the beauties that are hidden within it. It's allowed me to discover new ways of presenting colour and really playing around with forms and dimensions. Focusing on the 'Truth behind the Microscope' has been the perfect title for me as it's on a focused subject yet there has been a massive amount of content to explore. Our species are constantly ignoring and forgetting about the details that make up our world and the aim of this project has been to show people at least the smallest insight into what is out there in our every day lives. There is so much more that meets the eye and by zooming in on these surfaces, a new world is revealed. What we see from our perspective isn't necessarily the truth in what's beneath. There are new formations, shapes, colour, line and depth which may normally be hidden.

I have tried to reveal this hidden fantasy world in nature, experimenting with texture, stitch, material and colour. Showing how the reactions of the elements effect each other, changing a surface for example, the weathering of rocks or the growing of lichen, taking over a tree trunk. This project has been about exploring alternative ways of creating textural surfaces and interpreting art from a new perspective. I wanted to be daring and move away from the traditional methods of art. Delving into intense and vibrant colour combinations and pushing the boundaries between material and paint. The artists Susan Hotchkis, Nava Lubelski and Jackson Pollock have all helped me to collaborate these different medias. Leading me to create a set of pieces that portray nature's beauty and the truth of what is within it.

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