



Pearson

# GCE A Level Advanced Art and Design

Textile Design  
**Component 2**

**Total Mark 58**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>
<b>Mark</b>	14	15	15	14
<b>Performance Level</b>	5	5	5	5
			<b>Total out of 72</b>	58

# Component 2

## Textile Design





Once I had my initial  
Sewing response, I used it  
as inspiration for some  
Mark Making as seen  
on these two pages.

I particularly  
like these sections  
in which the ink has  
naturally distributed itself  
into the drops of water.

Some of the lines  
I created are  
quite broken  
or disjointed.

I worked  
back into the  
filler with  
fine pens to  
create more  
detail.

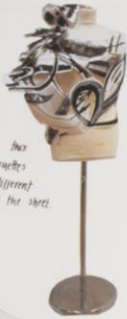
I later went  
back over some  
of the sections,  
which almost  
appears  
smudged.

I used water &  
ink to create different  
opacities within the  
composition, layering darker  
lines over, & overlapping  
different marks.

I played with thickness  
of line throughout.

The lines/marks  
I made were  
messy organic,  
flowing & gestural.

After filling a large sheet of paper with different forms of mark making, I cut into it, treating it in some areas as well from then I could create different silhouettes on the mannequin with the different shapes I had cut out of the sheet.



## EXPERIMENTING ON THE MANNEQUIN

I layered the different mark making techniques - with some bold, full lines & some distressed lines.



By pinning the pieces of paper on the mannequin in different ways & layering the pieces of paper I was able to create abstract & structured, sculptural forms on the mannequin.



The experimental pieces were all asymmetrical in proportions, and I placed emphasis on areas in some of the pieces I like how the paper naturally falls and hangs off the mannequin in each of the pieces.



I wound strips of paper through gaps I had cut out in the different shapes to create a more sculptural effect on the mannequin.





I developed a section of the mark making piece on the sewing machine using different fabrics to create a more textural piece. trying to pick out sections of the drawing and recreate them with different sewing techniques and materials on top of the paper using only black materials.

After developing a section of my original mark making piece, I experimented with it on the mannequin with other sections of the mark making piece. I think the extra texture added from the different fabrics I layered on top of the piece create a further sense of dimension and intricacy to the composition.





In the sample on the left, I tried to picture the expressive line seen in both the image above & their jumpsuit dresses.

In a collaboration, Chinese artist Cai Guo Qiang used gunpowder explosions to burn images of dragons, a Chinese symbol for life, onto a group of finished white garments. To produce the look Japanese designer Issay Miyake adjusted the images for printing on flat fabric before cutting, sewing, and pinning. The expressive line created by the gunpowder explosions are echoed in the mark making using drops of ink in loosely spread splashes of water.



In the below collection (Kenzo Spring/Summer 2011), the darker outlines of the shapes on the suit can also be seen in the gunpowder dresses by Cai Guo Qiang and Issay Miyake on the left.



Kenzo Spring/Summer 2011 menswear collection. For this collection creative director Antonio Marras imagined a journey of a french artist having to jump for the first time and absorbing the influences of Japanese culture into his own style.



The effect of layering primary colours on neutral shades of black or white can be seen in both Kenzo's & Yamamoto's collection. It is very eye-catching & bold, especially when done in harsh slabs of colour.



Yohji Yamamoto Spring/Summer 2016 Menswear collection. In this collection, Yamamoto experimented with primarily pink/red tones before the six/line Band aside.







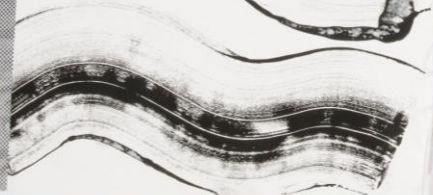
Jason Martin takes a minimal approach to painting through an expressive yet controlled use of colour, brush and medium. He works in acrylic, graphite and cast metal creating three-dimensional compositions of swirling forms. He also does away with paint altogether in the wall-mounted casts of silver, which fluctuates between sculpture and painting in the both his monochromatic works and his work in vivid colour.



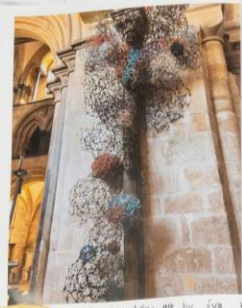
In July Millars 'The View from Nowhere' the paintings are full of energetic and capacious lines. Her signature process involves removing layers of paint from the surface after applying it in both (dark and black & white).



Roy Lichtenstein's paintings from 1965-1966 depict enlarged brushstrokes. The motif was taken from a printed source, the comic book story entitled "The Painting". Lichtenstein was commenting on the elevated content of loaded brushwork of Abstract Expressionism. He used a screen-printed onto paper in a manner usually associated with advertising or packaging.



The images to the right & below were taken by me when I visited the "Together We Rise" exhibition at Chester Cathedral. The image on the far right is of Deborah Duffin's "The Power of People", which aims to create pieces which appear to be growing in the space, expanding & reaching out - made from wire and recycled materials. The image below and to the right are of Fiona Campbell's "Materialism of the Ten Thousand", made from recycled fabrics, objects, wire, beads, shells, wood, paper & wax. Multiple forms suspended, rising & pouring - some appear skeletal, between completion & incompleteness. I was inspired by these installations seen in the sample.



The image to the left & on the bottom right of the page were taken by me in Hayward Gallery - The South Bank. The exhibition is called "Kicking Dust" by Isidore Adams. It combines aspects of weaving, sculpture & installation.



The pieces below are by Eva Hesse from the 1960's are composed of acrylic, paper, marble, plastic, wood and string.



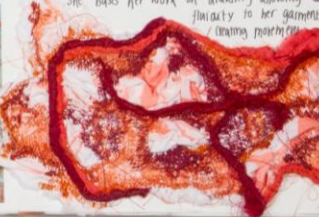
Throughout the exhibition, exact like sculptures made of spirals were & beads are suspended from the gallery's ceiling.



These 'Fibre' paintings by Jessica Knight found colour, form and fluid lines rendered in colourful, translucent washes. The paintings bring together paint and needlework offering ideas of memory, intuition and interpretation. At times the thread behaves like paint and the paint like thread throughout her works.



In Mari Fujimura's 2009 collection 'Wind' the lines appear to weave sculptures. Fujimura sprays in constructive fabrics, pushing the boundaries between art, craft & design. She combines traditional printing techniques with embroidery & fabric manipulation, and develops new techniques, whilst maintaining traditional techniques. She experiments with materials creating texture and structured outcomes. She bases her work on drawing allowing fluidity to her garments creating patterns.

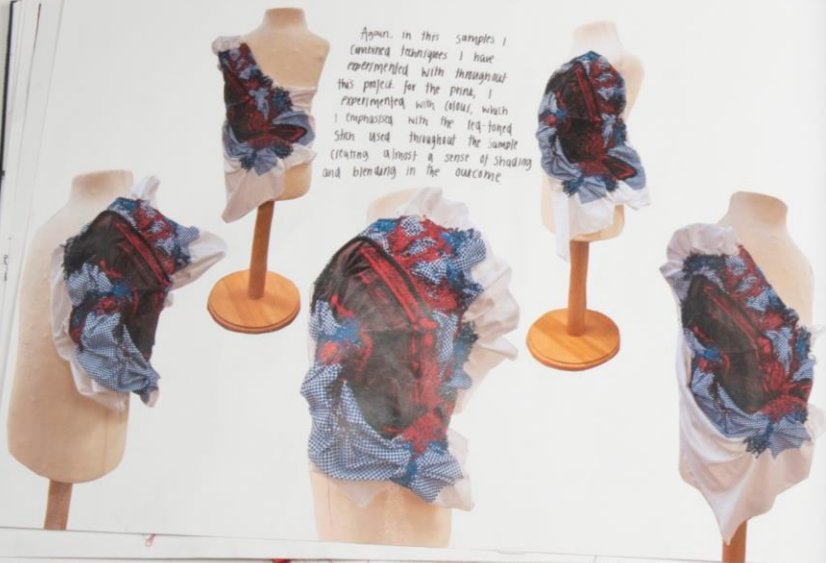




Through this experimental sample I combined many of the techniques I have experimented with throughout this project, combining my screen print with the highly embellished and heavily treated outcomes trying to create fluidity and movement to the design.



Again, in these samples I  
combined techniques I have  
experimented with throughout  
this project for the print, I  
experimented with color, which  
I emphasized with the tea-stained  
silk used throughout the sample  
creating almost a sense of shading  
and blending in the outcome



Below is one of the pieces from Jukka which resembles DNA strands or a series of skeletal forms. The collection relies on delicate shapes & intricate details or slashes. It combines raw organic materials with sculptural silhouettes.



Jukka Wren's collection uses futuristic construction techniques like laser cutting to create the intricate and organic slashes throughout, without altering the material's structural shape.



Above and to the far right of this page are images of a weave I did inspired by the work of Linda Colletta in which she weaves paintings into 3-dimensional forms.



Linda Colletta takes her paintings into strips and weaves them back together, but not fully, as I have done in my weave. The large scale immersive paintings Colletta creates contain slashes similar to those in Jukka Wren's graduate collection, as seen on the right. Colletta brings order to chaos throughout her work.



On this page all photos I took of trees with branches woven in and out of each other, and knotted together. This fact had imagery has similarities with the dress with wrapped string holding different garment parts together. The winding branches looked really intricate as do the wound up elements of the dress.



To the right and below are images of another wrap I did inspired by Linda Colletta & the images to the left from Pinterest of thread wrapped elements of the garment. I have used this technique on the draped bottom of the wrap to create more texture & interest and another element of colour.



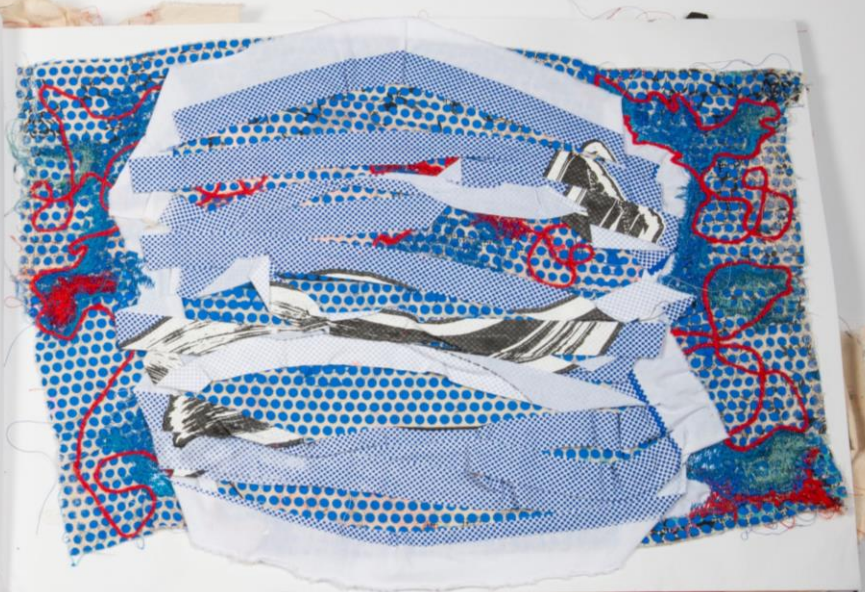


On a  
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The fit  
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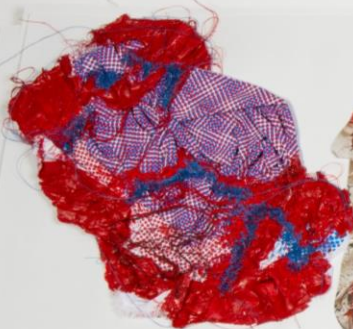




On the above composition I experimented with the Roy Lichtenstein-inspired print. I used primary colors and experimented with texture using truck, dress, shirting on the sewing machine. I also used elastic to make the print come out of the canvas and create a 3D effect and I also used red cord to add another dimension to the composition I created.



In the above sample, I layered one of my prints with paint on top, and then used heavy stitching on top in the same colors I used in the print to create a sense of tension within the sample and to create another textural element.



Inspired by Viktor & Rolf's fall 2015 collection, I used a frame roughly crafted in the shape of a dress and I used my print to wrap different layers around it, using different colored prints and textured elements to form this composition.



Viktor & Rolf assisted with completing the outfits in the collection live - one by one. "Pinnings" were unhooked at the back of the stage & reattached onto the models.

## VIKTOR & ROLF 2015 Fall

"wearable art" in which they transformed broken picture frames filled with fabric into gowns.



The frames formed exaggerated silhouettes over simple paint-splattered denim dresses with rolled up sleeves. Skirts, dresses and capes were all created from heavy material.



I created these  
mixed brush strokes  
using photoshop so  
I wanted to see  
what my print  
would look like  
around the brush  
stroke and experiment  
with a further  
dimension, a  
brushstroke behind  
a brushstroke



In this sample I wanted to  
create heavy texture which  
I achieved through heavy  
stitch and using elastic.  
I also roughly poured the  
fabric itself to create a  
3D appearance. I  
also created strips  
from my fabric  
which I  
layered  
over the  
top to  
add another  
dimension  
to the piece





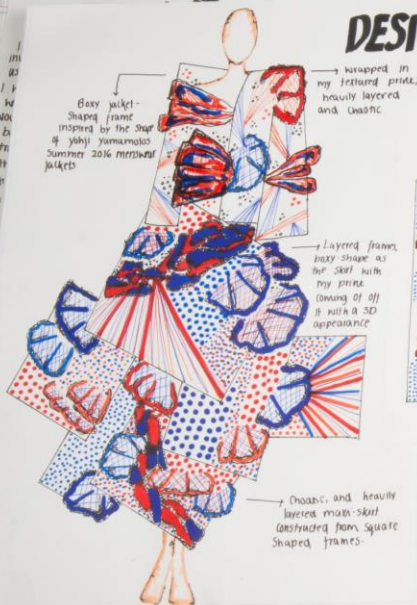
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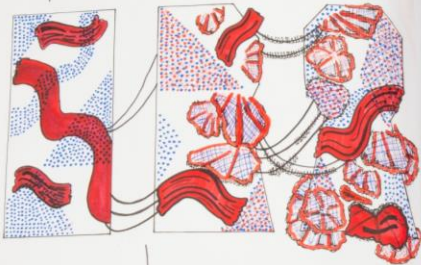
On the left-hand page is a print, or a composition of my prints that look like optical illusions with the red and blue dot layered. I collaged a selection of these prints together and I thought it was reminiscent of the image on the bottom left of this page: of one of my print (compositions) scrunched up into a ball. To the right of that image, is the same composition stretched out, in which I have layered different sizes of dots as well as different brush strokes: some more experimental, while the rigid, original, Roy-Lichtenstein-inspired print is also layered on top of the print. A similar layering can also be seen on the left, except without the illusion-print!



## DESIGN IDEAS:



In this second idea, there are three frames all with variations of my print on it; going from simple to complex and chaotic. At the same time the frame gradually becomes more reminiscent of a garment.



The growing complexity of these three pieces can be seen in the next three pages, with growing chaos and texture in the composition.

## FRAME ONE

Frame one is quite simple composition (compared to other two frames - which get progressively more chaotic; not much overlap in print, and the optical illusion, layered print starts to creep in on the right. Looks far more flat/2D than the other frames.



## FRAME TWO

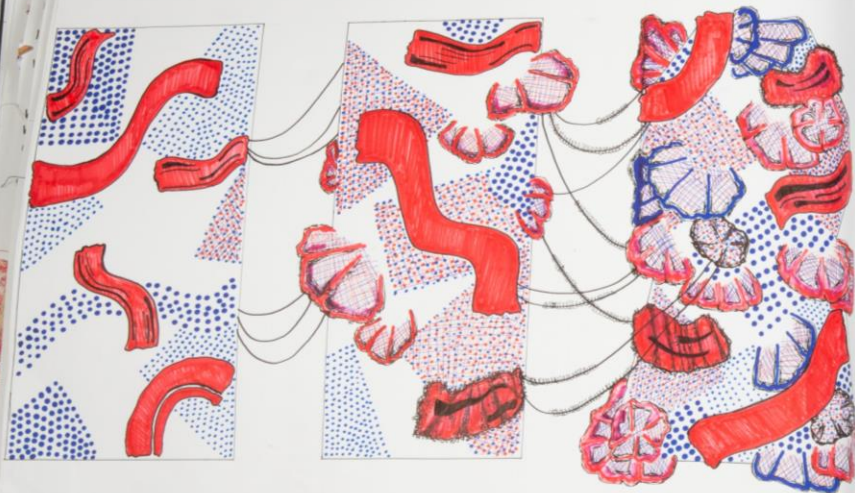
FRAME ONE  
As the hand goes from left to right it goes  
more chaotic, with ruffles & texture  
The piece gets more layered  
with different directions  
layers on top



## FRAME THREE

more chaotic still, with more ruffles and  
layers; use of color to create texture the  
optical illusion piece is prominent, and red  
intertwines within the piece. The piece almost looks  
like its coming out of the frame-again more so.





## FINAL DESIGN IDEA:

- Going from simple to complex at the same time as becoming more refinements of a garment/dress in terms of the shape of the frame
- The complexity comes from increasingly layering the prints, and creating texture, gradually becoming more so in appearance
- The three frames are "connected" using cord, and I am going to bring in the wrapping techniques from earlier in this project
- The brushstroke print becomes more expressive, the original print is inspired by Roy Lichtenstein's print in which the slowness of a brushstroke creates a sense of animation in the outline, I have taken this print in my own form, as well as put more expressive brush strokes for my composition
- The color palette is predominantly a deep pink/red color and blue as well as smaller amounts of black, with a white background

## PLAN:

- I want to complete all the screen printing first for each of the frames, as well as extra printed fabric for layering in the second & third frames
- Once I have done this, I will focus on building up texture/layering on the third frame, using fabric & heavy stitching
- Once I have built up enough texture on the third frame I will focus on the second frame, again building up layers, *except* less than in the third frame
- Once I have completed the layers in the second & third frames, I will have to make sure you can see the progression from simplicity to complexity, with the most texture on the final hand side of the third frame
- I also need to make sure you are able to see the progression from the first to third frame in terms of the increase in how much it looks like a garment
- Once I am happy with how they all look, I will attach with cord, in some cases towards the second & third frame, the cord will be wrapped, adding to complexity

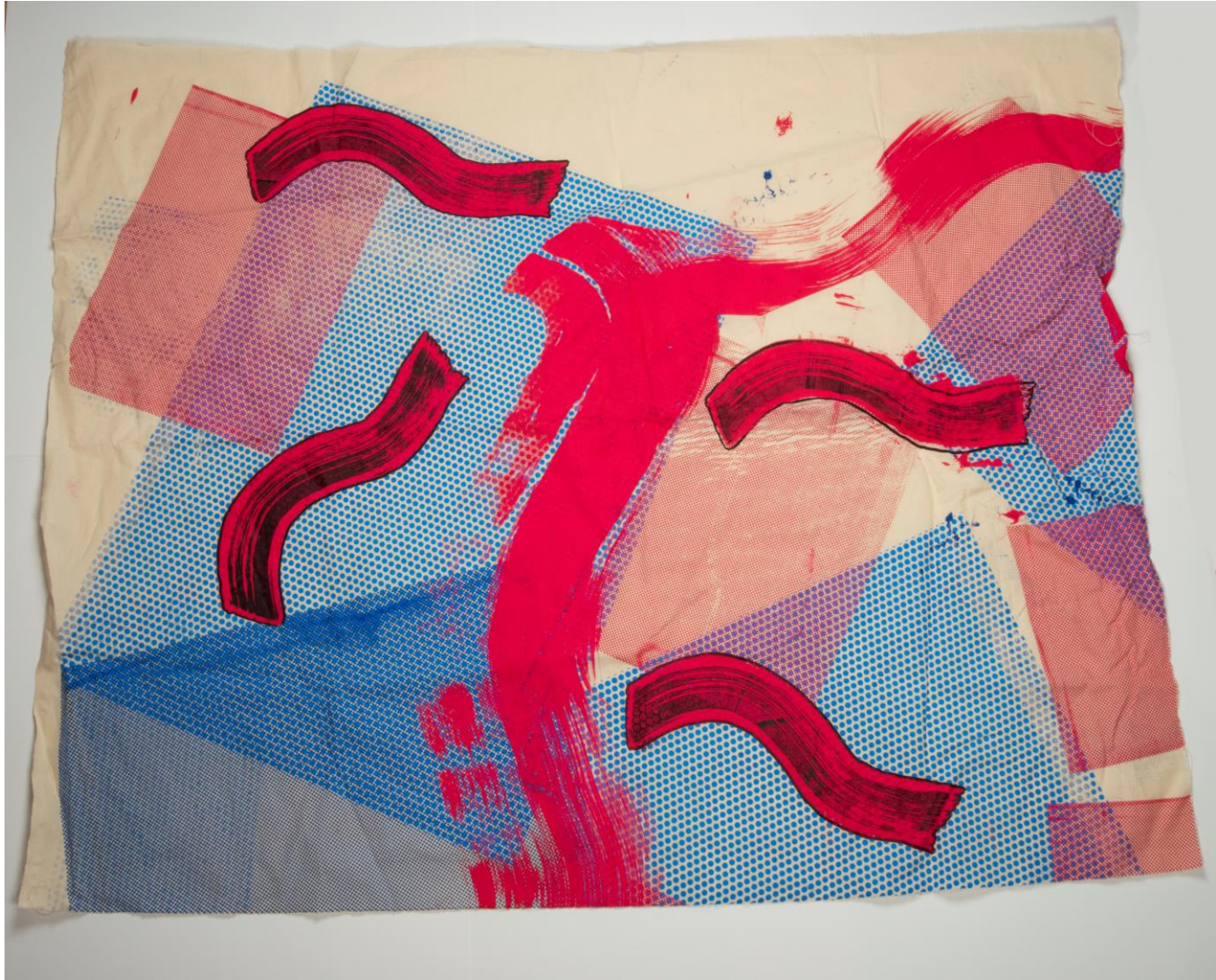






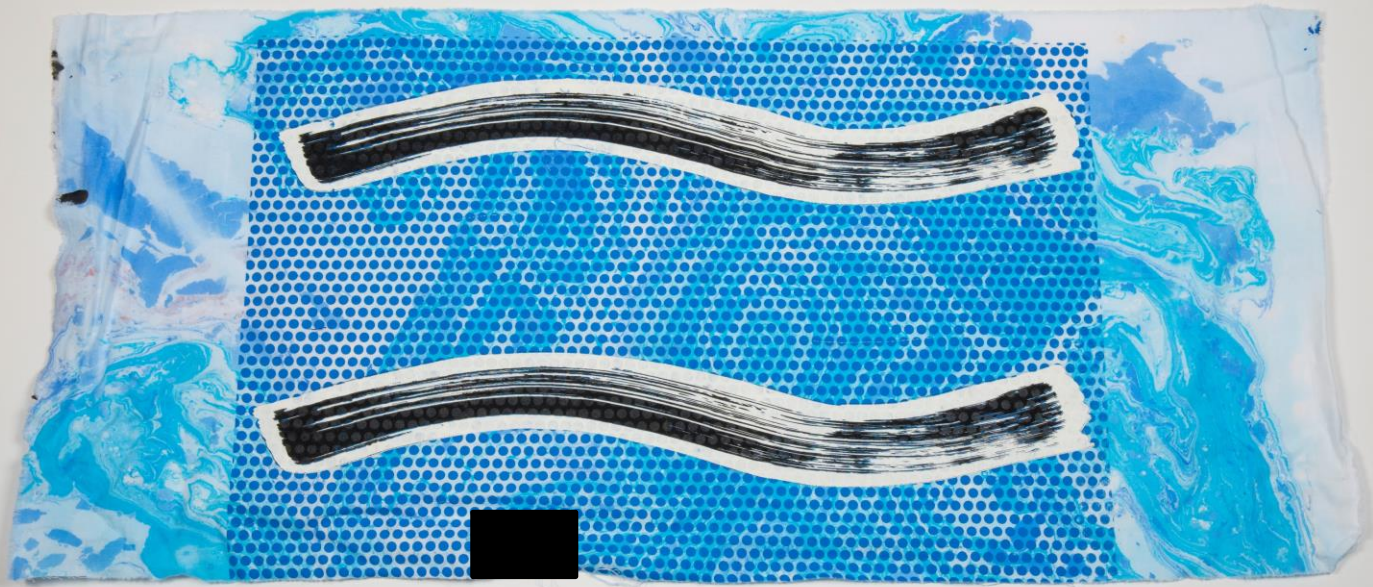




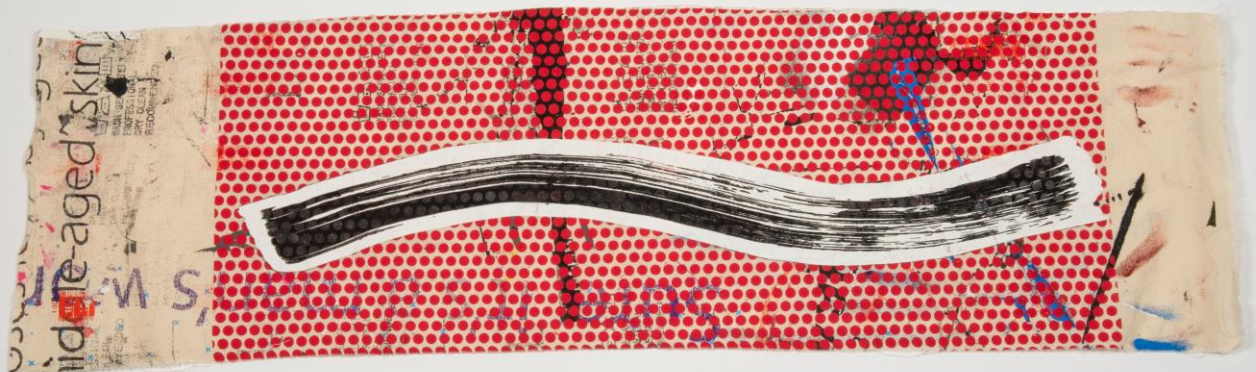














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