Pearson

GCE A Level Advanced Art and Design

Textile Design Component 1

SAMPLE 3.8

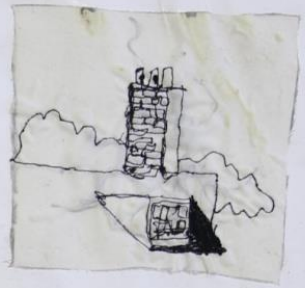
Total Mark 64 (51+PS13)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	13	13	13	12	13
Performance Level	5	5	5	4	5
				Total out of 90	64

Pearson

Where do I Start?

Using the sewing machine, I have began creating linear images depicting quite Zoomed-in views of buildings.
Why? - I am interested in architecture as a starting point
- the repetitive and angular nature of structures relates largely to the textile processes.
By closing in on sections, here, I have almost abstracted what I can see by recording only the smaller shapes.
- It I were to Zoom and crop further still the shapes would become an irregular bubble

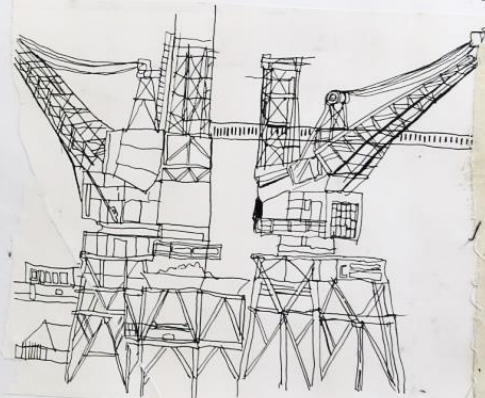


As well as being attracted to the linear shapes and qualities of architecture, I am also very interested in the industrial landscape and structures. The textures, sense of gloom and dirty atmospheres that come with images such as below are extremely exciting to me.
Below I have interpreted the cranes of Battersea Power Station - rather than just painting the scene I recreated the dirt and earth with sand and depicted the jagged lines with the sewing machine.

Study of a piece by: ANSELM KIEFER who been a great influence on my work with charcoal. Artists are using mixed media. - I am drawn to the rugged landscape combining scarred, textured imagery which provide the feeling of the place being a ruined, large warehouse - the light and grain results another dimension to the atmosphere - no somewhere with just paint.

Observational study - Cranes beside Battersea power station - The structural details of the industrial machinery is satisfying to translate into drawing - the shapes are assimple and the potential for developing sections of this imagery is endless. - I have enjoyed on drawing the details of the cranes - the linear, not so much tones + shadowing etc..

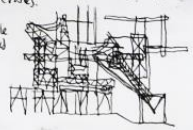
Observational drawing in Norwich - as I begin to capture structure + atmosphere + texture. I tried to detail the building under impression of such ideas - the fine cuts, lines suggest textures and making air. Incorporating masking on establishing atmosphere. - though - I intend to from more industrial imagery - I will the phone more type of buildings

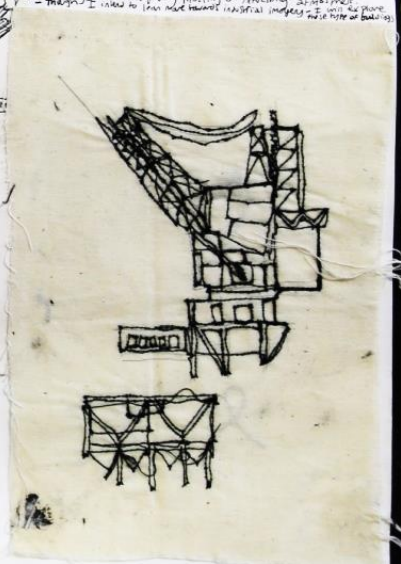


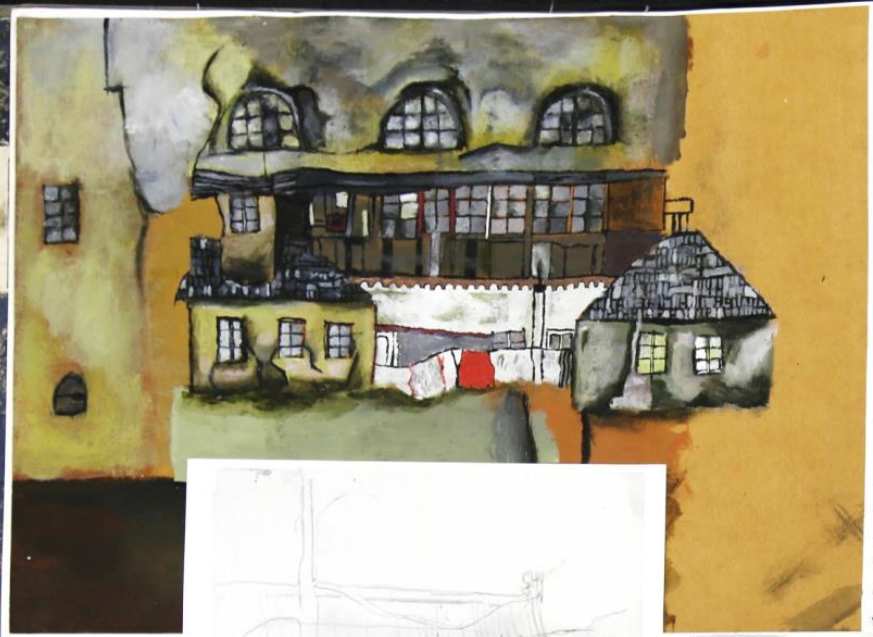
By drawing these rigid structures free hand - never with an entirely straight set of lines - I notice more character comes through the shapes than if I had used a ruler for each line. I am intrigued by the concept of merging this linear imagery to create large scale complex drawings dealing with the strong nature + also providing clear detail. Simple landscape imagery with atmosphere + textured surfaces - this idea is evident on my first page detailing Battersea cranes.

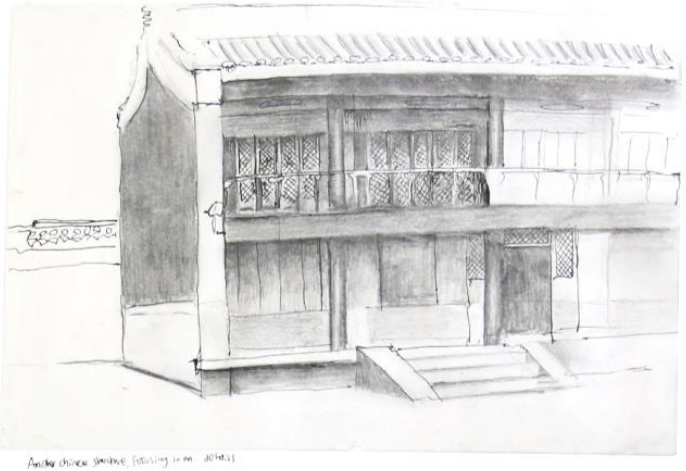
- Why linear?: enhancing this imagery in linear detail gives justice / especially in sketch
- Why industrial imagery?: It does architecture not work as more, but I can characterize it through my time use of

Rough example of how I could merge this imagery:









Another chinese structure, focusing in on details

A reinterpretation of a night time scene.
I am not pleased with the grey area of force - by using the rewing machine all of the lines ~~[illegible]~~ obtain traces of character in a way not achievable with pen or pencil etc. Next I am to move back inwards called environments, larger structures - opposite of [illegible]

CHINA

When visiting China chinese architecture and to

Although I am [illegible] experience of

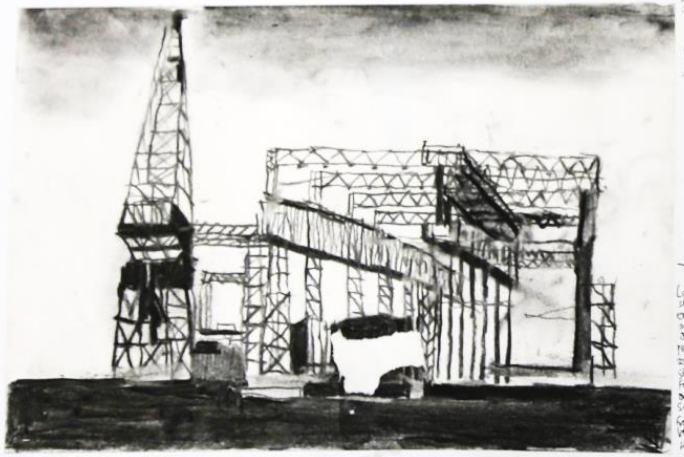
Sketch at a Chinese Temple. (room over to see etching)
I think I captured the curving elegance surrounding these traditional buildings - even the trees curve and compliment against the roofs
- However after experiencing and accepting the beauty, I am still more intrigued by the harsher structures and environments.

EGON SCHIELE

- A study of a painting of buildings by schiele - though more renowned for his figurative work - his unique line continues within his architectural studies, therefore I chose to enhance and study the intricate details and purposefully non 'accurate' proportions providing character.

Schieles characterization in this way is that in how we can extend the feeling of a place to that of only see-able within the mind - memories
- the colours are symbolical to exemplify the atmosphere schiele felt
- the line also symbolised to approach an intriguing abstract child-like perception of the world, yet un-identifiable for the painting required much mastery skill.
- the point is realism should be ~~[illegible]~~ broader than that seen with the eye.
- it should describe every emotion felt from the individuals perception.

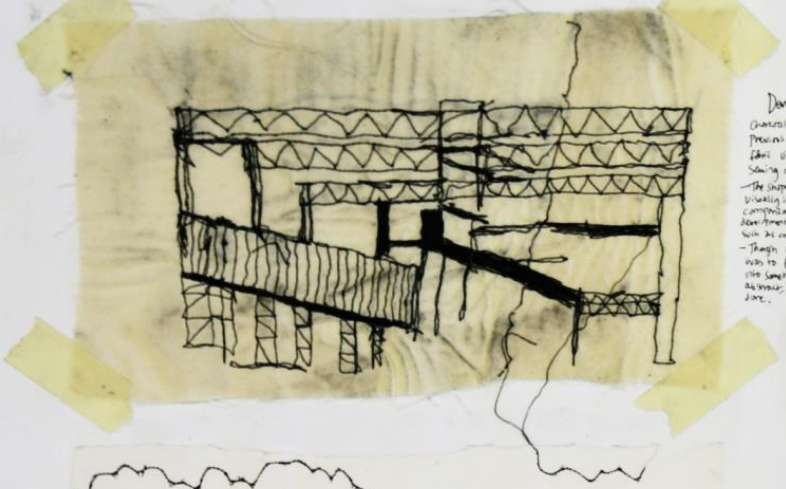
Observational study of Crane [illegible] London
- using the paper as a drawing medium and using it outside the young morning sky. I also liked the lack of colour in the paper to give them for the height of the cranes - it implies a sense of height and more [illegible] are there.
I feel the sky is perhaps a little too dark, making the top of the crane [illegible] becomes lost.
- However angling the paper to [illegible] the reflects in the light is a nice quality [illegible]



Observational study of an industrial structure
- using charcoal as a dynamic drawing medium
- do this using to smudge lines and create soft line with these linear structures. I feel it important to not include much surrounding as the background is to compare for the drama in the structure I more interesting what to capture.

On the Right →

Looking at shipbuilding structures — I wanted to experiment with the expressive and exuberance of the lines and quite but fantastic perspective — by using the structure, the background structures then its further away for the lines being thinner but on top of the structure. Squeezing glue and paint from a bottle I created very thick, characterised lines to suggest the dynamic structure — looking [illegible] I



Developing
Charcoal drawing on the previous page onto fabric using the sewing machine.
- The shapes are less visually interesting in comparison to my developments of sketches with 3d corners
- Though my intention was to turn the imagery into something quite abstract, which I have done.

An attempt to combine collage and the sewing machine on paper.
In my opinion this is very unsuccessful
- the small squares of collage are unnecessary for how I placed them out their bulking shapes - the sewing machine ripped the paper often which is ok, but stopped my ability to properly see the details, how I wanted them to appear.
- The idea of the 2 materials has potential however.
- In future I would collage on fabric and then sew on top.

Observational studies in Norwich
- using pencil having not yet used pencil.
from the bridge over a river side

The drawings are a little weak, I feel - I was not absolutely inspired by the subject matter and the buildings themselves were in reality not that interesting - in comparison to previous industrial imagery I explored.

Study of a painting by Joan Eardley.

Joan Eardley

Known for her depictions of children in the Glasgow slums, or skies she was deeply affected by. She also became enamored with stormy weather, seasons, and Scottish, French and Italian landscape. In my opinion her minimal treatment of landscape and sea in addition are of similar vein with Turner's expressive weather-worn paintings. Folded paper. It is unusual form of her most famous works are striking inner evocations of wind and weather.

"It is a most startling joyful thing. The contrast which you get because you are still, and quiet in one place, the things that happen, and carry on their living happenings around you. Unknowns of your existence – little things and big, and even the sun and wind do become part of you."

And then there is blowing, the happiness of the occupied mind. Painting is a lonely – or lead I mean studio painting – the joy of work is there, of course, but it is balanced by the other more desperate areas of depression and doubt and frustration."

— Joan Eardley

How Eardley fits with Tenko as my model:

[redacted]

Eardley's use of paper is textural and individual to the fore (making layered, flying surfaces as well as her desaturated color range and cold atmosphere being an important element of my work overall). Also in particular she is an influence for making models recording the landscape, introducing a real tapping tactile processes.

→ I plan to capture crinkling (with surfaces and folding Eardley) and wet paint (the use of multi layers layered texture)

Responses to sections of paintings by Joan Eardley.
I am very excited about the direction of these:

- The palette: The desaturated color range that ~~[illegible]~~ defines what so well is one I am drawn to use. Bringing for its more gloomy and desolate atmosphere it can create.

  The direction I am developing towards

- The subtle use of stitch – top left using raffia and handstitching it to mark fence posts in a close up of an Eardley painting.
  - bottom left and top right, using the sewing machine to also mark out linear details.

— Why: The subtle details: e.g. for many fence posts create interesting patterns and so do other architectural details amongst the love landscape that fits the mood I've discussed.
- raffia allows a more rugged, BOLD and more of strong line through

TO explore in addition:

- Creating textures with ash / sand etc
- Folding paper, using multiple surfaces, materials (EXPERIMENT)

— Begin recording desolate places first hand
- Primarily landscape.

Study of piece by: ANSELM KIEFER

I am drawn by the longer in Kiefer's work - the feel that every brick (in this piece for example) appears to have been constructed with hard work and dedication.

Pieces like this by Kiefer are large constructions of ash, paint, clay, straw, lead etc - however I have studied in a far more flat medium - just paint. In doing this I delivered study, I spent lengthy time adding every little texture, colour and brilliant overall atmosphere surrounding architecture.

- He inspires me:
  - To layer such intricate textures
  - To recreate and exaggerate desolation of place through how the pieces affect me
  - To explore the simple as much as the highly intricate.

(Below: responses to pieces by Kiefer - experimenting struggling with thick layers of different texture an amalgamating ash, paint, papers etc - disguising with ash and layering such textures allows for great atmosphere evident in Kiefer's work.

(Above): Taking sections of my city on the left (other page beside) and experimenting with simplifying the shapes as well as layering the sections of bricks and surfaces, as I have already discovered, layering surfaces adds a lot of potential for further depth in texture and detail. - without interfering such architecture as they without even much detail, I am essentially down to a sense of atmosphere, recognizing the desirable quality of abandoned, ancient architecture.

(Above:) Small responses to works by Kiefer - masking tape is an effective surface, as is applying given age and distress to hint at aging of time. - I am interested in exploring decay in this sense - Kiefer constantly reuses materials and reminds us of the past through emptiness and the taking over of nature.

The spaces and surfaces surrounding buildings are just as perhaps most important in creating an atmosphere.

Anselm Kiefer

(Left) study of an early Kiefer piece - pictured (bottom right)

This depiction of a room is one of Kiefer's many studies of his 1973 studio. The studio was an ex-schoolhouse therefore holding much history and wear from the damage of WW2 in Germany.

Kiefer picks up on Germany's damage and past constantly - and with this series he includes a reference here to 'Parsifal' - an opera based on the 13th century epic poem of the Arthurian knight Parzival and his quest for the Holy Grail.

It's been suggested that this piece is an attempt to parallel between Parsifal's peaceful upbringing and the attitude of the post war generation in Germany as well as Parsifal's mother's failed efforts to keep Parsifal from the violent chivalry of his brothers (as he becomes a knight) with the scarred battlefield of Germany's recent & ancient history.

Kiefer engages me most of all for how I relate to his intensity and obsessive attitude towards his craft.

These studies of his studio are most overwhelming for the detailed layers of the wood and its texture. It's this intimate character and Kiefer in his every (impulsive) strive for accuracy / realism, for a balance between science and atmosphere of the place.

Aesthetic that are not emotional, relatable themes that feel in the past tense.

Reference to the original 'Athanor' by Kiefer

I am pleased with this - the 'mixed media' approach involving texture and my work with assembling has resulted well - I will experiment more with this

Although all of these serve more with fast action, not all of the accidents work.
(.Keithis - the textures and differences are too crude in a crashing way

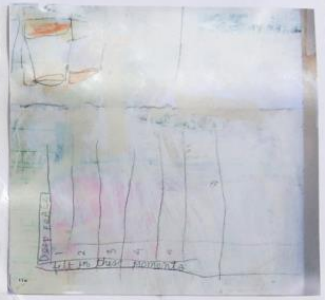
I am still converging the process of imagining, starting ideas and then disguising them to an extent so that every feature is seen providing depth and varied textures

←Reference to Cy Twombly
After seeing I enjoying and the good results from working with unrelated, collected materials, through ripping and providing a sense of disorder and decay. I have turned here to extremes with the process of collage but having suggesting my influence from real subjects matter.

- Cy Twombly's work is endearing abstract and although I dislike messing all of it for basics looseness and clear choices digest me - I can appreciate he's a good collagist ↑

and undergoing the abstract world for how it can involve impulse and physical approach from the artist hand.

I enjoy the idea and act of being physical and impulsive with these malleable materials. (fabrics, tape, PAPIT, Design, Stringers)



↑reference to an influence: Sabina Ward Harrison

Harrison is good at purposefully improving childline line and imposing her emotional markets to her work through forms of moving, aggressive lines, crude torn and crinkled papers, shapes are often disguised by splashes of paint.
Her work seems expressive but never drags to dark or heavy.
As with Twombly I mostly dislike her work as a whole, but have taken ~~an her~~ influence from her uses of text line and tearing to define emotions and abuse materials to make them look more interesting and personified.

↑another reference to Sabrina Ward Harrison

Although abstract art barely engages me at all, I have proved here that crudeness and accidents resultant from impulsive assembling can be effective.

As I have been studying the atmospheres of desolate landscape and structures as well as decay, worn surfaces and suggestions of age - these processes alongside such imagery should ~~[illegible]~~ become an asset to my experiments.

From life: landscape studies
- I find it important to meet the environment I choose and experience the weather and atmosphere it offers.

Having explored the extent, the structures of painting, I now also want to explore the landscape and natural environments where density and distortion is very much present. - After studying Jack Embling and Kitaj who work with nature and its organic movements, it opens a logical progression to now interpret landscapes in this way. Still using pieces that explore materials in a risk way.

After reading views of landscapes on the left-hand page
- re interpreting sections - in smaller views to 'unpack' the reading and limit the content, meaning I have more to work with (more areas to focus on)

Inspired on the previous page by collaging processes including waxes, oil pastels, I have bathured oils, applying tension, and tape, paint, paper etc.

For how these views are more simplistic than the original studies, I find them a little boring. My favorite is the bottom right piece because the clear a focus the tension and natural works well compositionally.

(Above study of Coleman's work pictured below)

Katarzyna Coleman

As I explore atmospheres of desolate gloomy locations, Colemans work seems appropriate to study and ~~[illegible]~~ analyse as she records, industrial, cold and desperately lonely urban environments.
Though the environments she captures are probably this mundane in reality, it is the absence of colour that paralyses an ultimate sense of coldness and abandonment.

Although I admiration Colemans approach, I find the fact her work does not differ much stylistically quite unengaging in contrast to Kiefer who experiments with images of ideas, mediums and subjects.

Working from pieces by Coleman I have continued to apply urban materials, working in her greyscale range.
After making the studies I am hardly pleased with the result - the lack of any colour and blocky shapes seem unattractive in comparison to my previous experiments that involved an environment with more character, emotion and movement.

Using the theme with my ~~[illegible]~~ landscape studies

More landscape studies from life
- I feel I captured quite a strong sense of atmosphere to work from – the clouds held a particular glow

Having focused on the close up areas of grass, I can in future reference and work from what I recorded here.

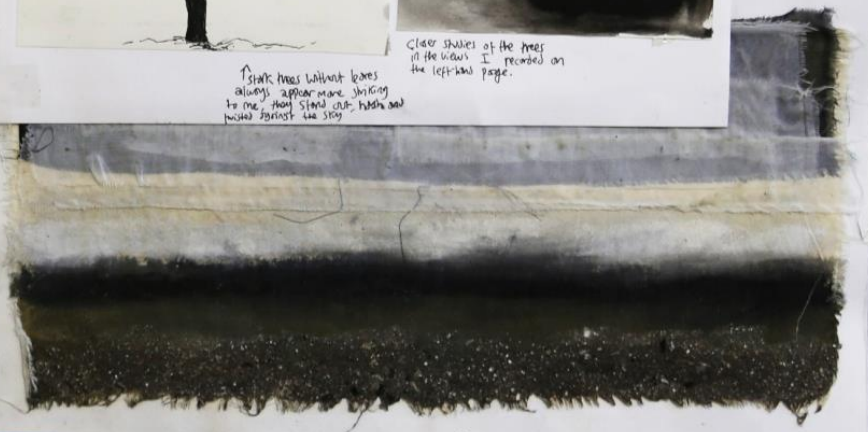
Though there are trees, the landscapes I recorded remain lonely and removed of life
- I purposely found these places for this reason
- There is a beauty in the flat fields as they fade and decay into half mist and low light
- Such atmospheres create [illegible] me for their brooding beauty

↑ Stark trees without leaves always appear more striking to me, they stand out, hidden and twisted against the sky

Closer studies of the trees in the views I recorded on the left hand page.

he landscape studies
the green layer with

sky is nice but
unintresting in
adding any content
nd sky.
to look at trees
possibly work with



↑ experimenting with the long format to show a panoramic view, giving a wider, different sense of a landscape scene.

← picture taken after finishing the landscape study
this you can see the atmosphere in reality.

ANDREW WYETH

↑ copy of this Wyeth piece (painted here)

Looking closer in on the left-hand tree in the Wyeth piece:
As mentioned before I love the unavoidable character that comes through stitching a shape using the sewing machine, like this tree. Against the subtle texture of the painted paper and off white material the tree stands out with a somptuous quality.

On route exploring the silent landscape and reinterpreting its textures and details through stitch and other materials, I am now studying the work of Andrew Wyeth.
This American painter from pennsylvania constantly draws from the melancholy in his portrait studies and landscapes, all based around his home territory.
I am particularly drawn to Wyeth, much like Kiefer or Joan Eardley for his characterised style that is not 'stylising' the landscape but rather recording it with a strong sense of realism but also maintaining a painterly quality that quite strangely reflects his person (I believe).
After observing mostly flat landscape and mining industrial structures, I want to now experiment in a different direction and work with trees amongst the lonely landscape.
It's no question that withered trees, like in this Wyeth piece, enhance a sense of coldness, abandonment...

(Above) → stitching on ripped paper bags, darkened with ink in response to the Wyeth piece (on the left)
I left my response unfinished intentionally as the texture and thickness of the created are so nice on their own, with just a hint of the window.

As said on the previous page every piece by Wyeth has ~~[illegible]~~ an enormous sense of isolation. The flat grass slightly fading into white sky behind the windows is perfectly subtle yet chilling.
I am interested in exploring the contrasts of such atmospheres with the more heavy and dramatic ones I have already explored.

These responses are so far some of my best in how I have harnessed the materials effectively to reproduce the atmosphere appropriately.
In comparison to my responses on pages 19 and 21, for example I have moves forwards in creating more interesting + striking explorations of texture and sense of space.
(though based on Wyeths pieces), the colours compliment better, the composition is tighter and overall more coordinated. — Now I need to include this level into my own observations and experiments

Getting off inspired by Wyeth and looking at gaunt trees, here are observational studies of trees.

The shape of trees like these, without leaves are well associated with the cold and isolated a landscape.
For this reason I am studying trees that are blown in the wind study get interesting looking in unforgiving weathers of winter.

← recording all the details in the branches to work from.

I am proud of this exponent. Many aspects of it show a progression in lots of ways:

- The combination - having worked highly with ordinary materials (sycamore, Hedgehog etc), I decided a lovely, honest paint would be more unique as well as relating to cotton textile fabrics - tapestries etc.
- Hand stitch - Having only stitched so far using the sewing machine here I have shown the two styles using raffia and thread. - The result is more elegant and crude but in a good way - since I feel I have been my self. There is a certain character provided that differs from using the stage. Because the piece is more skilled.
- Use of material - There is a progression in my ability to assemble these more textures using the textures, ash, hessian etc.

In this piece I think I have that Coherence is inherently effective

Observational studies of trees – my reference of background and only be a subtle atmosphere as I am primarily collecting trees to work from, and then combine with my landscape studies

These trees are weak and trembling in their stature.

– Drawing a grouping of trees is important, to include the interesting interlocking of branches as they crossing overhead.

The underside of the stitch is interesting for the accidental mistakes that are see-able.

Experimenting with applying a distress to the fabric after stitching the tree shape.
The effect is not very good, there is so little contrast.
But using lighter colours, the idea could work.

Unfinished

Observational study – somewhat stylised
My work so far has had a constant crude aspect and so here I am trying to be neater and in a way artificial, thinking of how the tree could translate as a pattern.

In contrast to these thin lines a mostly background atmosphere → May work seems to be more engaged and characterful in this theme.

A continual exploration with long forms, but attempting to create more orderly shapes that tend to create a pattern. However, I find this too rigid and boring. I am more interested in my previous successes in crude exploration – larger lines, more mindy the isolated language.

I feel this is my best observational study as of yet – I established a sense of style which is my personality coming into the drawing as well as capturing the beautiful reality of the winter blasted tree – elegant and stamp.

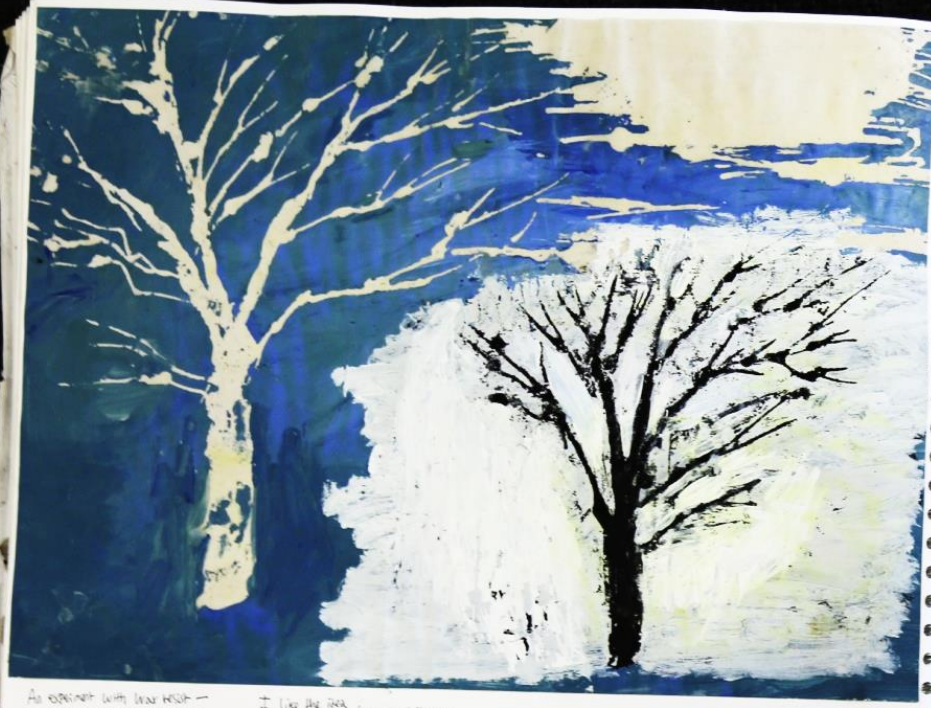
This involved my attempt to layer materials and distress them with paints to create a thick, three dimensional surface.

I am pleased with the effect – dry brushing over gesso'd hessian and splitting into textural grooves creates a great rusty, worn look

As well as this, the tree is sketched, working from the drawing on the previous page

While the tree maintains its shrinking shape, the textural background is an attempt to re-create the movement in the atmosphere that I felt while drawing the tree.

My one criticism is that the level texture partly confuses the tree and its shapes get lost.



An experiment with wax resist —
The unusual accidents that occur
during wax dripping are interesting
for me.

There is still much going on here, nothing is certain
yet the colours sink back, yet
not so the black that dominates the page.

I like the idea
of this separate backgrounds/images
along with another on the same page:

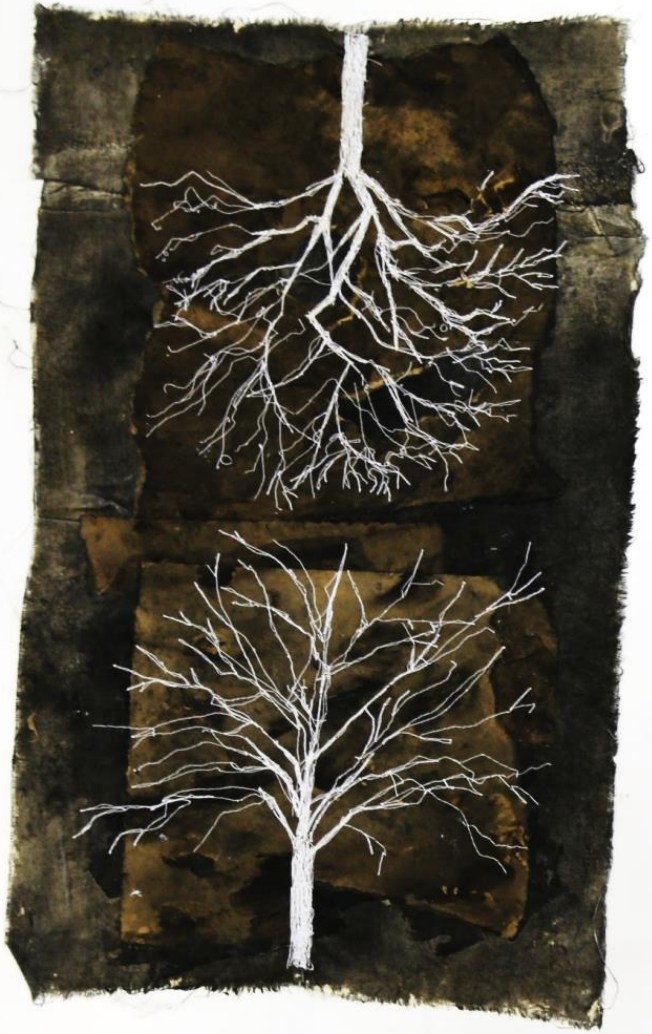
Celestial
paint study
– still here
texture is not
great and
the background
is rather mundane
I must strive to
record more images
like on page 32.

Experimenting more
with inverting
– An obvious/common
technique (in
painting), but effective
nonetheless in
transforming a tree
scene to such like
a pattern.

(In a most
fundamental way)
this is a lot
like the treatment of
the stirring expressive
backgrounds (as
seen on page 33
for example)

Quick observation
of fast moving
clouds across
a field using
material and pride.

The atmosphere
can be simple like here,
but combined with
structural (imposing) such
as trees, becomes
interesting.

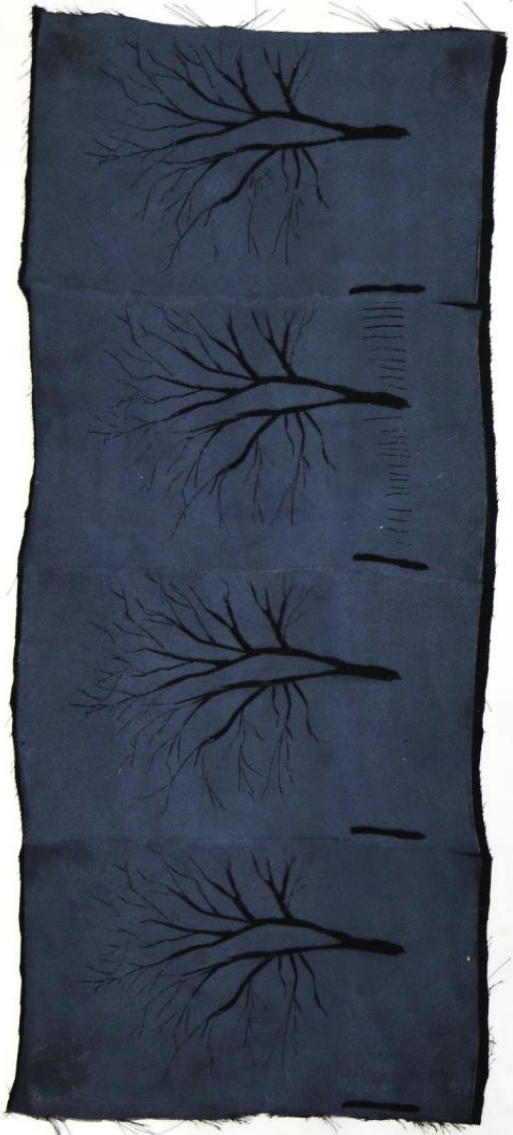


An experiment with composition and thinking more about double pattern - adding a sense of place like in this piece by Berg:

Here I returned to the brown paper bag, however I didn't apply the ink so nicely here

By adding these markers I like they attain a warm, nostalgic quality - I want this - having been influenced by the pieces of Kiefer I want my pieces to evoke this personality and a sense of past.

This effect of manipulating printing fluid with of paint and revealing the texture underneath makes quite effective. Amongst the trees the texture suggests a sense of place subtly but allows the tree to remain a non-pictorial subject - more of a pattern.



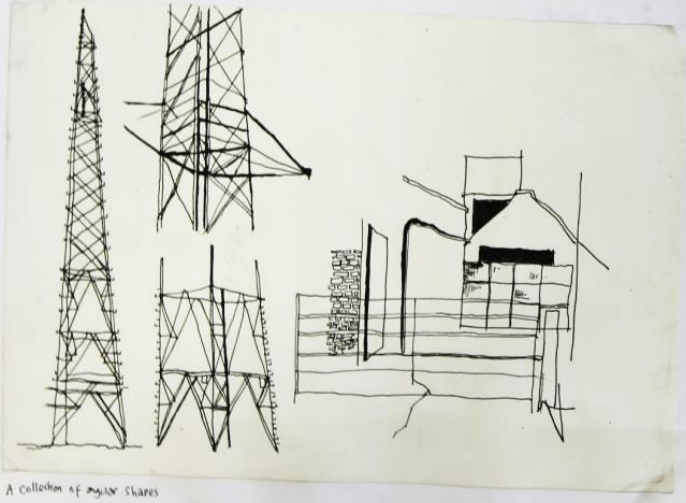
Experimenting with lino-cut - the (original cut shown on next page)

Although I did the linocut overall wrong - (cutting out the shape as opposite to the positive) but the same one quite interesting as it suggests a foggy atmosphere.

This I feel is the better print - The ink slightly makes lighter around the trees - feels suggesting a dark - foggy atmosphere.

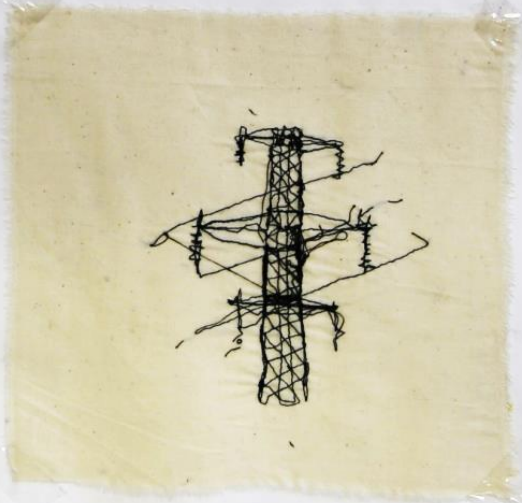
↑ The original lino-cuts.

At this point I feel I have worn my wheels in tracks.
After reviewing my sketchbook, I think my work involving the industrial / man made / mechanical structures was perhaps more interesting.
Interesting because the cold metal structures like pylons give a strong sense of lifelessness and hollowness.
I also feel I am making a statement in recognising human influence on nature, how our unusual placements of pylons, factories etc. are bringing us into a visual hell. The shape of the pylons etc also seem to translate nicely into sketch - lines upon lines, interlacing

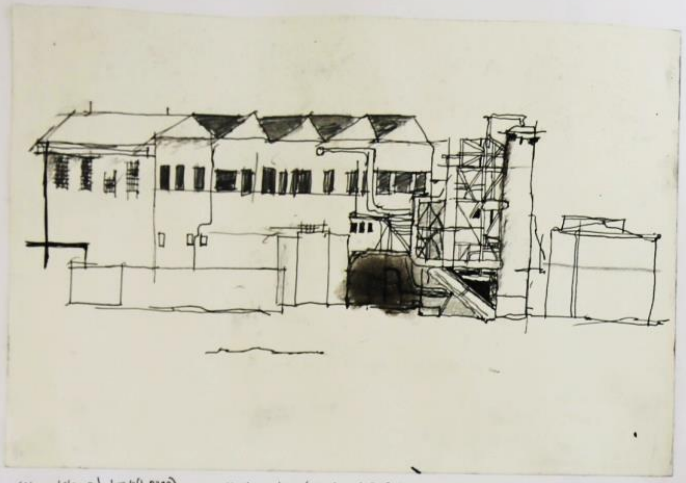


A Collection of angular shapes

I like the feeling of a storm and combination of shapes here - withered trees stand shrouded by the overpowering wires and pylons.

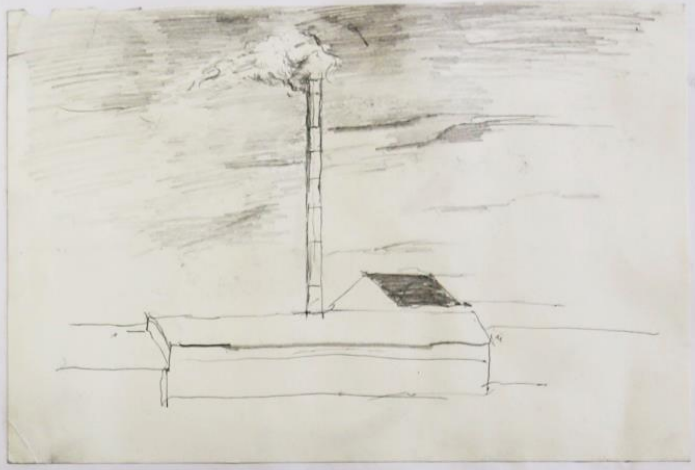


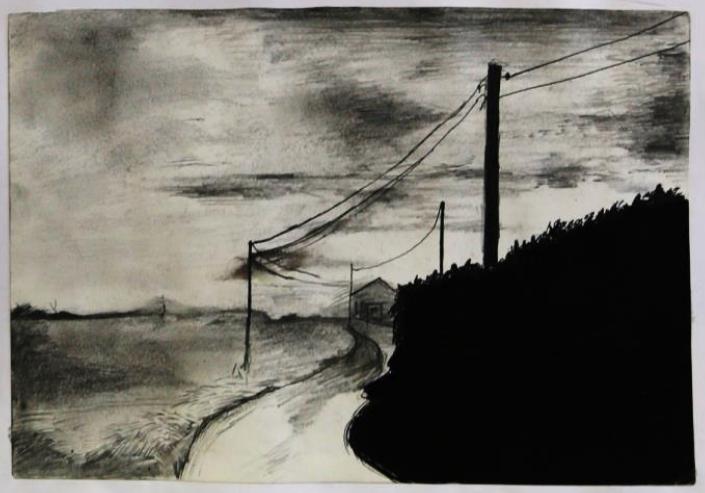
Translating a pylon shape into sketch, the fact the lines are not straight makes for a more interesting piece.
(Personified)



(Above, below and top left page) – occasional studies of a sugar beet factory.
Referring to the industrial structures, still amongst melancholy, brooding atmospheres and a sense of a harsher environment.

I don't intend my views of this industry to be compassionate, and I don't think they are – where my passion comes in I think is through re-interpreting the natural surroundings through features.
I have no love for the industrial buildings, it's just important to know we put them here.

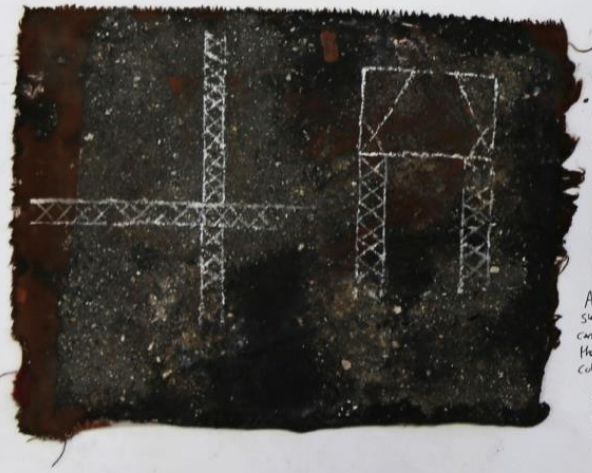




The right way to suggest a force of drawn on to frame it, is to balance the darkness and shadows coming in with the light that comes.
Here, the black of the hedge makes the drawing much heavier and imposing

A collection of materials and a suggestion of cone-style shape.

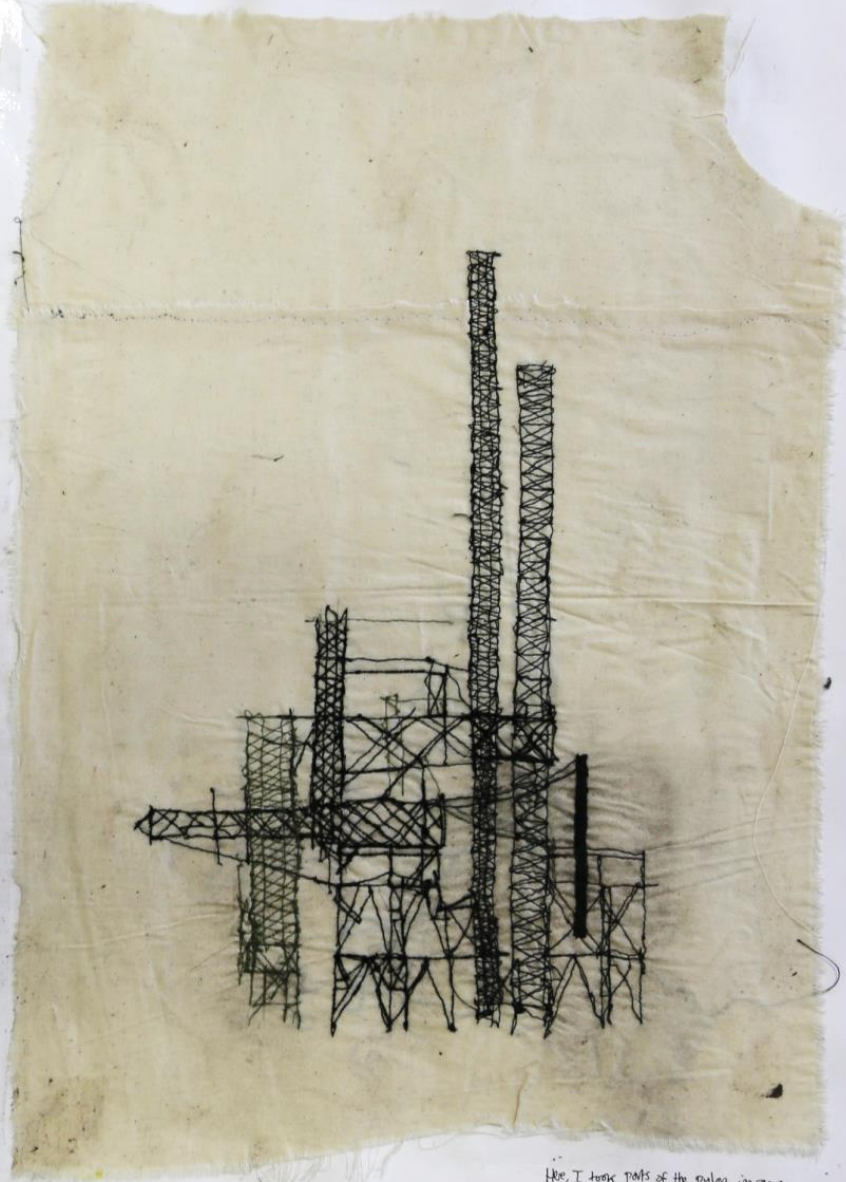
Though I don't believe this particular sample is very nice - the concept is ~~the~~ an exciting one - from a glimpse or section of the industrial - style imagery I have collected (or tree etc) can fit amongst other shapes making a abstract image exploring the properties of materials, their surfaces.



In similar vein to how I explained above this, a physically manipulated creation of a textured surface uses an associated with industry, therefore implying a place or atmosphere has fairly abstract shapes that are parts of imagery collected over the previous two pages.

As mentioned before, the suggestion of atmosphere can be very simple as can the abstraction of my collected imagery.

Something like this is more of an exploration of texture and a slight suggestion of industrial landscape.



Using my collected imagery (drawings), I can trace which over parts I want and reassemble them (as done here) or abstract, distort etc.

Here, I trace parts of the pylon imagery that I have collected and assembled them together into an interesting shape

I like the effect of the intersise shapes repeated many times on a large scale, though the shape is not too interesting without a sense of environment.

On the previous page I started assembled industrial shapes which looked a background here I brought in some previously successful ideas involving a collage of material and grunge, etc.

The background is not overly complicated in works for this reason - the suggestion is an assumption of the landscape studies I have already made.

The fade from material to stamping of ash is effective - it implies smoke or dust overwhelming a industrial site.

Here I think I am realising the potential in suggestion of atmosphere - there only needs to be this bare colour range to imply the setting of a desert or hazy place.

The use of stitch on hessian is effective and opens infinitely warm.

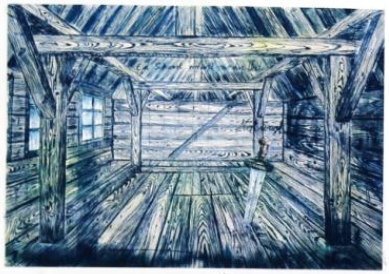
In this sense I am starting to see a thread in that I constantly return to a hint of nostalgia, worn materials and a past tense.

My ambition is to now pursue, like Kiefer the content of past, decay, remembering.

Having ~~[illegible]~~ thoroughly explored various styles of imagery from industrial structures to withered trees, I am at the stage where I feel my most successful experiments be a working thread.

That thread is the combination of suggesting a desolate landscape / place using positive material, colour etc and the alteration or stylisation of more linear imagery - that has so far been industrial (cones, gears, pylons etc.) and trees.

Moving to a final stage, I am changing and exploring a different style of imagery, but still maintaining the consistent atmospheric, textural and nostalgic feeling behind what I produce.



(Left) An observational study of a doorway and chair

(Above) - Reference to A piece by Kiefer from his series in his 1973 ~~[illegible]~~ Strata.

I am now engaged by the desolate yet more poetic imagery that comes through these studies of rooms created by Kiefer in his early years. The imagery is poetic because he projects subtle references to Germany's past, mythical stories and actual poems as well as looking towards on his pieces. I find that objects created by people such as chairs, built of course to seat people, but even just depicting them with a sense of people creates a feeling of isolation.

Wax resist with dye studies of Kiefer 1973' pieces.
Like the chairs, empty rooms with windows automatically are associated with feelings of abandonment.

(Below)
Reference to a piece by Kiefer.
Here Kiefer cleverly combines these empty chairs with a brooding landscape whilst further hinting, perhaps, at disappearance of people through the expressive looking fire.

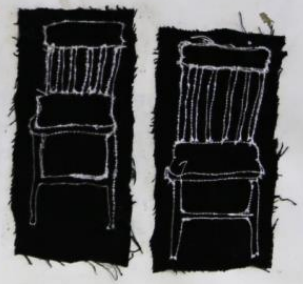
(Above + below) - Combining the simply quiet imagery of the empty chair with textural experiments.
These on their own are quite nice, but as the backgrounds remain so loose, I will need to suggest more of a sense of place to really engage myself at least and achieve the feeling of desolation that I want to achieve.

A study, in a word → Woods or forests are very thought provoking places as they hold so much association with being lost, alone, etc...

Quickly → exploring the simplistic form of aligned trees.
Though I prefer more detail to be seen of the bark etc, this explores how the shapes suggest the wood in an abstracted style, retaining its 'knobbles' for repetition, lines, texture, surface, roughness etc...

This top piece continually explores the simplistic suggestion of lines of trees using snow and hand stitch. Combined with the play on the right hand side of the piece is a stylised version of 2 lightbulb and wires. Though the stitch is extremely loose and wobbly - this provides a ~~sparke~~ personal element - especially this works well in the snow and how stitch on top of ash.

Stitching the chair shape onto different surfaces.
- The orange and white thread works best I feel
- the orange side makes the fabric appear warm and contrasts (but not too heavily) with the white thread.



The lack of control that happens when stitching a shape as opposite to drawing it creates a more personal sense of line.

Experiments with surfaces, creating holes
- inspired by Burri.

Materials like hessian or paper bags (used below) hold association with past use and wear. Burri explored this nostalgic idea with materials.

↑ the variation of textures works very well — I could use the idea of revealing imagery through holes or tears in such surfaces as these.

↑ I feel this is the best experiment on the page
- the hessian looks simplicious and instantly worn. The arrangement and contrasts all fit perfectly as well as the feminified lines of hand stitch

ALBERTO BURRI

Burri had the approach towards texture which I am looking for. His purposefully rugged and agressive use of all ranges of materials shows how to suggest nostalgia and tangible surface from limbs to holes, globs as mucus etc..

Though I am not looking to develop an abstract piece of work, I want to manipulate texture with a similar depth and intensity.

This experiment works not so well
- the assemblage is clumsy in a bad way
Though the idea of creating shapes with thicker threads or string as used here has potential

← (Left and right) →

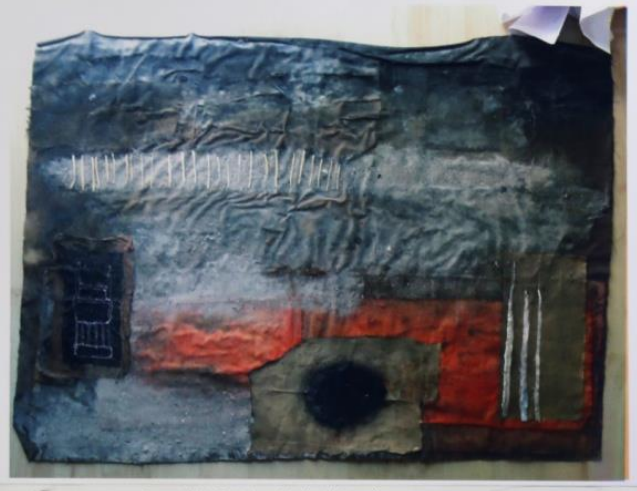
Further explorations with texture scale does effect the potential of what is used and how detailed areas become.

Repeating areas of imagery through the sign also power effective

The range of tones and arrangement of stone areas is left largely to chance and is a pleasing element of these textural pieces. – one couldn't achieve the same effect through just painting

Having added to these textural experiments on and off for a long time, the result is good.
By constantly tapping, inking, gluing, collaging, accidental forms appear and interest.
The effect of ink settling creates crevices and the texture is the best quality as it enhances the contrast of the textures.

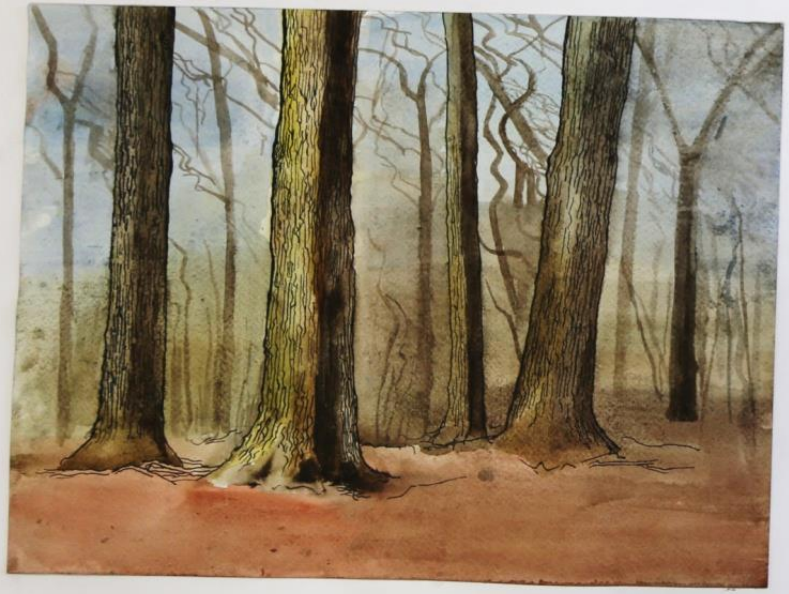
Exploring texture, but by using stitching techniques! It reminds me of leaves, roots etc...

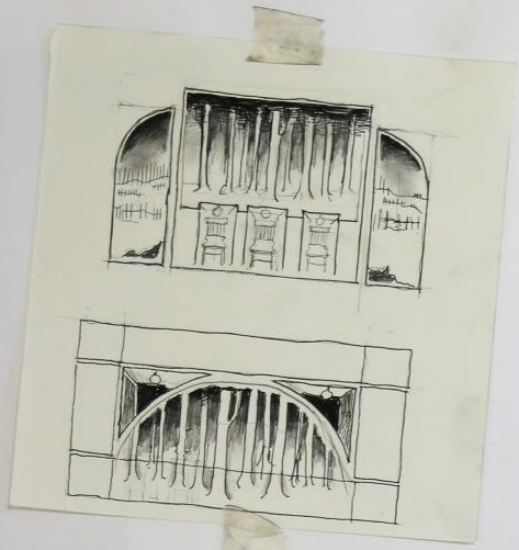


The final piece of this type is too abstract and undefined
- I need to now develop visual elements to be incorporated.

original plan - including focus on texture and abstract forms based on studies.

Studying trees in preparation for finishing the final piece





Plans for a different final piece, moving more towards natural elements - a focus on trees as well as surrounding features.

— However I noticed the fault in these plans - they are too rigid - after recalculating the book I concluded the final idea needs to represent my experimental and singularly abstract views of the landscape.

'A Study of Anselm Keifer looking at how he uses texture and natural materials to portray landscapes (interior and exterior) which evoke an emotional response in the viewer. I will discuss how this references Germany's past and documented traces of ancient civilisation in human history and how that influences other artists and my own work.'

Black Flakes

When viewing the Anselm Kiefer exhibition at the Royal Academy, his art work entitled 'Black Flakes' stood out and absorbed me emotionally in a most powerful way, largely for the imposing scale. Without knowing the exact meanings or researching insightful opinions, I drew from the desaturation and bleak intensity of the piece that the artist captures the cold bringing about loss. It seemed the combination of a realistic depiction of landscape alongside charcoaled lines of poetry and other symbols purposefully alludes to the theme of death. Learning about Kiefer's continual reference to the Holocaust, I now interpret the stubbled crops to be one of these contributory symbols, a representation of the living having died en masse as a result of the winter snow or in terms of the holocaust, cold hands bringing genocide upon the Jews, the winter of humanity.

Regardless even of the real conditions within concentration camps and warzones exposed in a plethora of pictures and information–particularly detail of Treblinka extermination camp or Auschwitz in winter snow –Kiefer's cold environment provides a match for my imagined setting for the Holocaust and the immense trace of pain left behind. His most obvious indication to the Nazi period in Germany is the sculptural burnt book, pointing to the Nazi campaign involving burning books in order to eradicate the discovery of information fuelling ideologies opposing Nazism.

Maintaining an intertextual inspiration Kiefer makes use of the written word. He often inscribes poetry or other texts into his work. Here, the piece draws ingenuity from the overlaid lines of Paul Celan's poem also entitled 'Black Flakes'. Celan survived the concentration camps whereas his parents did not and so a section of his poem reads: "Autumn bled all away, Mother, snow burned me through:/ I sought out my heart so it might weep, I found – oh the summer's/breath,/it was like you." Celan's poetry is included in other Kiefer works included in the same Royal Academy show I visited. In the work of art 'Black Flakes' the poetic lines add an intellectual quality as well as a sense of humanity. Celan's focus upon brighter moments through 'summers breath' as a reflective image of his love for his lost mother, allows us to find a little glimmer of hope and love from Celan's heart amongst the cold and bitter truths of the piece. A sense of the artist's personality is also shown through his looped handwriting.

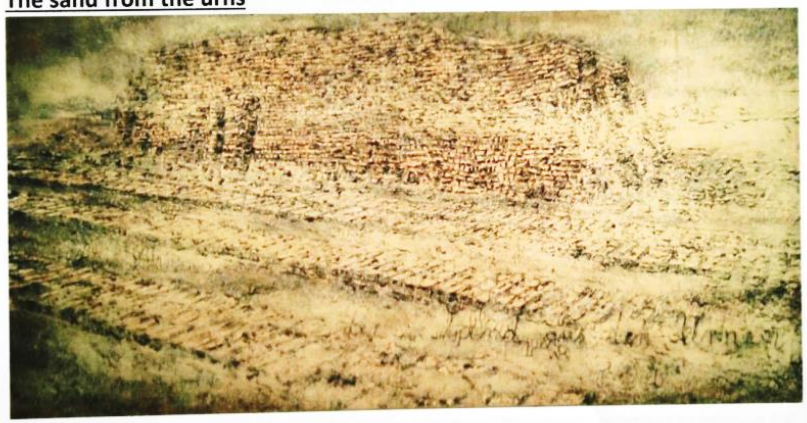
Importantly, the thin strip of gloomy sky is there to emphasise the unforgiving weather, and very much contributes to a foreboding atmosphere. Due to this condensed and limited horizon a feeling of inescapability is achieved. Below, Kiefer's composition provides the empty desolate sense of space, allowing for the dead crops to stretch out forever, perhaps symbolising all the people who died during the holocaust, also reminiscent of the lines of gravestones in Northern France of those who gave their lives in WW2. The viewer from his viewpoint close to the ground is drawn into the pictorial space and each crop appears large close up yet gradually becoming unseeable on the horizon. Another reminder of the scale of death.

Resurrexit

In the similarly large scale piece 'Resurrexit', Kiefer once again plays with perspective. Initially my interpretations were centred on familiar symbolism. I immediately related the snake to myth and typically its association with evil, as in Greek Mythology, where snakes were regarded as guardians to the underworld. Also biblical references like the Serpent as the Devil in the Garden of Eden came to mind. While the snake has its position on the ground as if symbolising hell, suspiciously hiding in the leaves, the staircase in turn seems to be an obvious indication of a route to Heaven.
My attention also turned to the theme of the environment and nature, how the staircase is constructed from wood, perhaps the very wood cleared for the road depicted between the forest. Considering the cleared path, Kiefer is perhaps reminding us how we constantly tamper with and deface the physical presence of nature, whilst heaven, well beyond human power, is entirely an untouchable construct of our imagination.

Others have analysed how in 'Resurrexit', Kiefer depicted the staircase that was the entrance to his 1973 studio [ex schoolhouse]. Therefore, Kiefer may have simply wanted to record various elements of his own life. Observing how 'Resurrexit' is inscribed beneath the tightly shut door, Kiefer was probably introducing his future concerns and themes in resurrecting the past – working through history and the mythical to employ them as language and metaphor in his highly emotive work.

The sand from the urns



Initially, this piece triggered my interest through the desaturated light browns and intricate textures building the hazy atmosphere. I was reminded of the desert, sand, and a sense of the past and remorseless decay. In fact, this piece is a depiction of Ziggurat in a sandstorm. Not only does the piece seem to move in brutal intensity and at the same time, a dreamlike serenity, but also it draws my attention inwards with the detailed repetitions of bricks and the mostly disguised Ziggurat form. By using nature tangibly as his medium, Kiefer showcases his enormous skill at harnessing textures and achieving provoking scale. I find his immense intricacies within a panoramic sense of space hypnotic and relatable to processes in textiles. For example I use sewing and stitching to create a physical raised line as opposed to a flat drawn line in order to provide a sense of surface as I recreate machinery and constructions within nature. In this piece I think Kiefer builds intense atmosphere by feeding on the themes of the past receding and of beauty in the process of decay. He captures how nature destroys but leaves an imprint of the past and of course his art itself is a force of renewal.

Influence on my work

Primarily, Kiefer use of materials such as ash, straw, wood, copper wire, broken ceramics and sand very much inspires me to also harness natural materials in order to build texture. He also influences my desire to describe, using textiles, the ideas of nature absorbing and representing the past as well as how our industrial endeavour has inflicted pylons, intensive agriculture and polluting factories upon the land. When recording structures such as electrical pylons or cranes and interpreting them with the sewing machine I am able to reinvent them with a line of thread that gains personality through non straight or perfect lines in the same way that Kiefer applies his handwriting or enhances an atmosphere through his textural applications. Within my pieces I have focussed on creating atmosphere. I use ash, symbolic of resurrection, as well as ragged material, made nostalgic through the process of my personal touches in ripping, stitching and assembling to layer energetic textures that echo worn, weathered and torn patches found in nature. My pieces involve thick layers, gritty grunge and slightly naïve hand stitch. I express my natural subject matter emotionally with a sense of physical attack. Similar to Keifer and Van Gogh mine is an emotional response to the landscape.

Joan Eardley, a landscape painter, was enamoured with stormy weather and seascapes and sees the world in a way that I can relate to. Her desaturated, bleak colour range adds to her cold atmospheres. Although Eardley was not a textiles artist she used paint to imply massive texture with impasto expressionism. Rather than capturing a sharp, photographic moment in time, Eardley approached her paintings to recall the weather – the wind, the blur of grass to the drifting clouds in the sky. She perfectly describes the process of recording landscape as a metaphor for emotion, saying: 'you are still, and quiet in one place, the things that move and carry on their daily happenings because they are unconscious of your existence – little mice and bird and even the sun and wind too become part of you.
Joy of work is there of course, but it is balanced by the other more desperate times of depression and doubt and desolation.'

In these pieces I feel I achieve a goal Kiefer employs to govern his entire philosophy on working. Kiefer's work and ideology revolves around history and future – death, decay and rebirth. He follows this theme in every aspect by collecting every broken part or shard leftover from his work and keeping them in boxes to use for recreation. My pieces depict pylons, jarring metal structures that are known as eyesores placed throughout countryside. Swamped within hessian and scattered ash texture, I feel I have resurrected a beauty in the industrial structures through translating them in stitch. Searching in the realms of dystopia, I strive constantly throughout my project to envisage the beauty that shines through the darker, degraded inflicted realities created either by human hand or nature. The textured backgrounds are abstracted assumptions, based on collections of my landscape studies and also developed through process, having learnt from experimenting with dying fabrics, arranging rips, tears and hazed blurs of paint.

War, History, materials that hold meaning: Alberto Burri

Alongside Kiefer there are many artists born out of war, taking their countries past and using material to create art out of the horrible events, one of which Is Alberto Burri.
Burri, born in 1915 experienced Fascist Italy in being a member of the Fascist party himself until

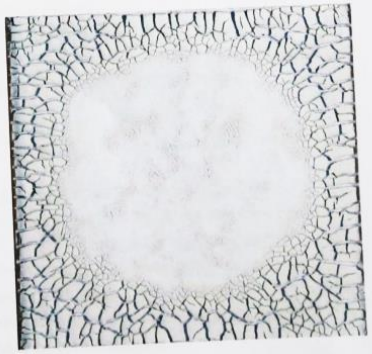
changing his views and becoming vocally mute on the subject after experiencing an American prisoner of war camp.

From the beginning of his artistic career he collected burlap sacks to use instead of canvas and continued to use such a material. Burlap became symbolic for how it was a cheap and durable material used for tents, supplies, sacks, sandbags and camouflage netting during the war. In this post war period, Burri created a new material realism where the focus of the artistic piece is in the manipulation and realisation of the materials themselves and their innate properties. Sharing sculptor's physical approach to assemblage, Burri worked to push materials through aggressive manipulation and, I, like others, relate to his sense of working directly from the hands.

At the beginning of his artistic career Burri explored unconventional ways to use unusual and

common pigments, but he certainly did not stop there: showing constantly an extreme desire to experiment.

Further ahead in his career we see Burri breaking more rules by implanting sticks behind the canvas of his piece in order to make the surface protrude and become three dimensional. (shown above) The effect suggests body parts such as arms or limbs, and his repetitive use of holes are reminiscent of orifices. Whilst his use of vinavil in globs, or as a glossy varnish, suggests mucus or other body excretions. Being so inventive and confident in his use of available materials and substances has had a direct influence on me and although my project is more specific in exploring the desolate and spirit of landscape, I have experimented with forcing holes, coating thick layers of hessian combined with thick PVA glue, throwing ash and engaging in similar rugged physical approaches.



Towards the very end of Burri's career, he shows a more obvious influence from his origin and involvement with the landscape surrounding his life. Using Cellotex, Burri responded to the crooked earth of Death Valley, which he visited often, and cracked the material by drying or layering in certain conditions so that chance and nature played its part as well as Burri being the architect and deciding where areas should be left untouched. For example, this piece shows a decidedly flat circular area amidst the sea of cracks.

The final outcome

(Above): My final outcome

In my final project, my work brings together the elements I have constantly drawn focus on: the emotional, desolate, atmospheric landscape and the combination of textures and torn abstract forms to conclude a somewhat abstract view of the natural world. By intention, the trees are hardly real, merely decorated lines to separate the scale of distressed surface. These lines interact with the abstract shapes beneath, all sitting on a ground of grey ash. Ultimately the sense of 'atmosphere' is achieved through the spread of ash representing fog or clouds, alongside the haze of blue, a suggestion of sky, which acts as a contrast for the trees to stand against. I feel the area of darkness at the top of the piece is responsible for setting a contained, claustrophobic sense, I found inspiration for limiting the space of sky in Kiefer's 'Black Flakes'. In consequence, the work displays my feelings of strangeness to my environment, and my engagement to its multiple intense atmospheres.

Conclusion

My study supporting my development of work explores the potentials in experimentation with texture and surface, as well as an understanding for the landscape as a metaphor for emotion and how nature evokes emotion. Considering Kiefer, I have discussed his focus on past, decay and the reinterpretation of poetry through art. Burri as well as Kiefer has guided my interest in material as holding meaning and representation for even political issues or war. After experiencing the landscape, studying it, I have brought my memories and emotions to every experiment, physically assembling colours, hazes of atmosphere and natural forms with varied texture.