



Pearson

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

**Textile Design  
Component 1**

**SAMPLE 3.8**

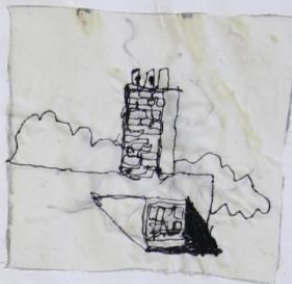
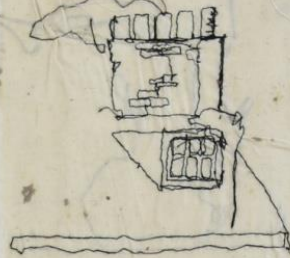
**Total Mark 64 (51+PS13)**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	13	13	13	12	13
<b>Performance Level</b>	5	5	5	4	5
	<b>Total out of 90</b>				64

### Where do I start?

Using the sewing machine, I have began creating linear shapes 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 fence processes.

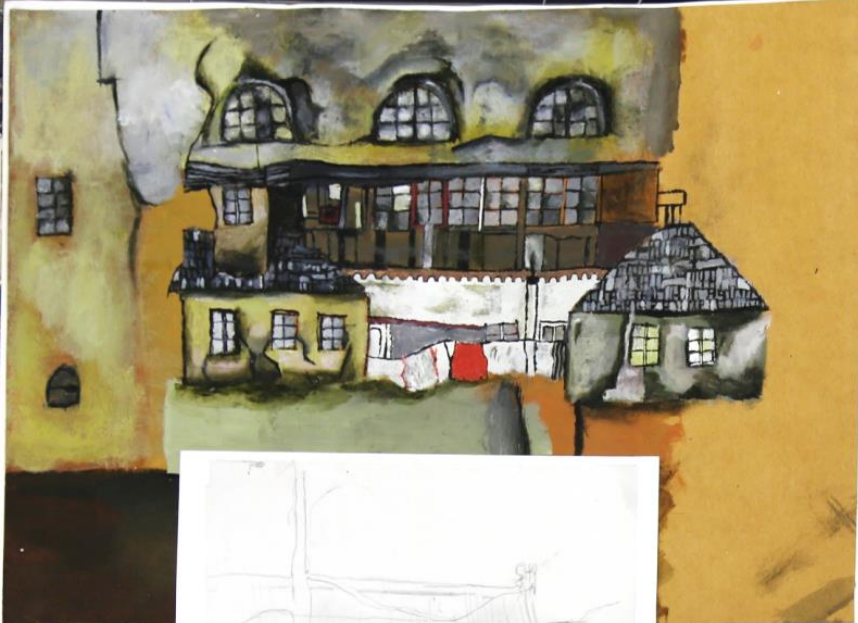
By closing in on sections, here, I have almost attached what I can see by recording only the smaller shapes. - If I were to zoom and crop further still, the shapes would become recognizable.



As well as being attached to the linear shapes and qualities of architecture, I am also very interested in the irregular landscape and textures. The textures, color of glass and busy atmospheres that come with them are all (to me) extremely exciting to me. Below I have interpreted the curves of Copenhagen Panopticon - Father Hans. Just printing the scene, I recreated the sky and earth with sand and depicted the Jorbad Paper with the canvas printing.







ETON SCHELLE

- A study of a family of buildings by Schelle - though more restrained than his previous work - his language for corners with its architectural studies, their form. I chose to reference and study the various forms and particularly non-accidental proportions, painting / character.

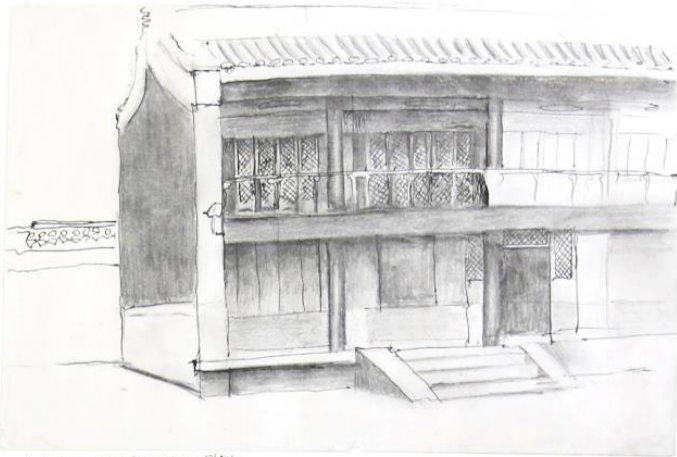
Schelle's characterisation in this way is best in how one can extend the feeling of a place to that of a living creature with its mind - movement.

- the colors are stylized to enhance the atmosphere, simple felt.
- the line also stylized to approach an elongating, almost child-like perception of the world, but in a delicate for the painting requires much, more skill.
- the form is position should be broader, broader than that seen with the eye.
- it should describe every dimension felt from the individual perception.

Sketch of a Chinese temple (from now to see drawing).  
I think I captured the curving elegance surrounding these traditional buildings - even its trees, leaves and complement against the rains.  
- However, after experiencing and capturing the beauty, I am still more intrigued by the / further shadows and atmosphere.

CHINA

When visiting China  
Chinese architecture  
is so different and so  
Although I am  
travelling in the  
experience of



Another Chinese temple, focusing on the details.

An interpretation of a night time scene.  
It is not painted with the grey area of force - by using the drawing machine,  
all of the lines ~~will~~ obtain a sense of character in a way that is not quite like  
the of the artist's hand. I am to make both worlds, color and texture, better shadows.







Developing  
 Charles drawing as an  
 previous page into  
 fabric using the  
 sewing machine.

- The shapes are less  
 visually interesting in  
 comparison to and  
 development of structures  
 with no curves.
- Perhaps my intention  
 was to keep the images  
 too complex and space  
 narrow, which I see  
 now.



An attempt to  
 combine collage and  
 the sewing machine  
 on paper.

Longer than this  
 it was unsuccessful

- the small steps  
 as collage are  
 unpleasant for how I  
 placed them and their  
 blurry shapes - the  
 sewing machine effect  
 the more open sketch  
 is ok, but stopped  
 my ability to properly  
 see the details, how I  
 wanted them to appear.
- The idea of the 2  
 pavilions was thrown  
 however.
- In future I would  
 collage on fabric and  
 then scan on paper.



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

The drawings are a little looser, I feel  
 - I was not directly inspired by  
 the subject matter and the buildings  
 themselves were in reality not that  
 interesting - in comparison to previous  
 observational imagery I captured.



## Joan Eadley

Known for her depictions of children in the Glasgow slums, as well as the war being depicted by, she also became concerned with Slippy, brother, Gossop, the Siffiths, Frank and John landscape. In my opinion he is missed because of landscape and also in nature are of similar form with Tolkien's expressive brushwork and paintings. I think that it is unusual form of the multi-panelled units, the sketching, linear evolution of land and weather.

It is a sense of being safe for many. The candlesticks are the source of the light, and glow in the place. The things that move, and come on their daily happening. These are the moments of your existence - like that and that and then the sun and wind has become part of you.

And then there is beauty - in the happiness of the occupied mind. 'Beauty' is a form - at least I mean that beauty - the way of which is there. To come, for it is captured by the other name. To describe that of 'beauty', and then the beauty of the world.

— Joan Eadley

Study of a porch by Joan Eadley

How Eadley got with Tenor in my notes:

Changes are of form - is vertical and individual in the four painting layers. The surfaces are as well as the decorative color range and cold atmosphere being a separate color of my work. Along, for in particular she is in reference for moving towards, creating the landscape, atmosphere - and 'stopping' some process.



Preparations to sections of paintings by Joan Eadley. I am / you excited about the direction of work:

- The palette: The desaturated color range that is most depicts winter so well is one I am drawn to use regularly for its more gloomy and [desolate atmosphere] it can create.

The direction I am developing towards

- The subtle use of stitch - pop art using palette and hand-drawn - it is mark, fine details in a clear up of an Eadley painting.
- Bottom left and top right, using the color response to the mark on linear details.

Why: The subtle details e.g. for snow, fence posts. Create interesting patterns and so on. Also, the details are not necessarily the same as the landscape but they are made from the details.

To explore in addition:

- Creating textures with ash/sand etc
- Using fibers, using multiple textures, marks
- (EXPERIMENT)

Begin recording descriptive places for how - primarily landscape.







Tom drawn by the legs in Kiefer's work - the feet that carry him (with piece for example) appear to have been created with hard work and dedication.

- He inspires me:

- To experiment with various textures
- To record and experiment with the use of black, white, and red in his work
- To explore the simple as much as the highly intricate.

(Below): Responses to Peter by Kiefer - expanding roughly with thick lines of different texture an existing ash, rain, paper etc. - depicting with ash and jagged lines, textures allow for great atmosphere. Custom in Kiefer work.

Study of Peter by: **ANSELM KIEFER**

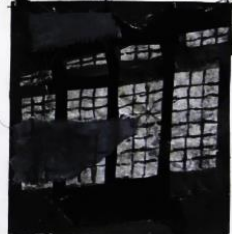
Peter's line that by Kiefer me large constructions of ash, paper, clay, shell, lead etc. - however I have spent in a far more clear medium - just form. In being his detailed study, I spot layers are adding every little detail, color and bring great atmosphere surrounding architecture.



(Above): Taking sections of My City on the left (after page beside) and experimenting with simplifying the shapes as well as ignoring the scales and surfaces, as I have already discussed. Ignoring the scales and surfaces, as I have already discussed. Ignoring the scales and surfaces, as I have already discussed.



with simplifying the shapes as well as ignoring the scales and surfaces, as I have already discussed. Ignoring the scales and surfaces, as I have already discussed. Ignoring the scales and surfaces, as I have already discussed.



(Above): Small responses to works by Kiefer - marking life in an effective surface as a nighting given age and school to live in aging of time. - I am interested in coming decay in this sense - Kiefer constantly reuses materials and reminds us of the past through emphasis and the taking over of nature.

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

**Anselm Kiefer**

(Left) Study of an early Kiefer piece - Pictures (Kiefer night)

This depiction of a room is one of Kiefer's many studies of his 1973 studio. The studio was an ex-scholarship therefore holding much history and later form - the change of WW2 in Germany. Kiefer picks up on Germany's damage and past constantly - and with this series he includes a reference to 'Passaf' - on paper based on the 13th century critic poem of the Archbishop Konrad von Zurlauben and his quest for the Holy Grail. It has been criticized that this piece is an attempt to parallel between Passaf's peaceful utopian and the attitude of the post-war generation in Germany as well as Passaf's peaceful efforts to keep Passaf from the world. Christy of his mission (as he became a knight) with the sacred territory of Germany's recent shared history. Kiefer's original me made of all to how I remain his memory and observation through his work. These few pieces of his studio are most interesting for their spiritual energy of the world and the future. His work is a reflection of Kiefer in his work (spiritual) about those in Germany's history for a 'Globe' between Europe and atmosphere of the Place. Although his work is original, it remains close to the past time.





Although all of these were made with fast action, not all of the occasions were.  
(Kerth) - the textures and differences are fun. (Crude is a crashing boy)



I am still enjoying the process of trying, starting ideas and then displaying them to an extent so that every feature is being probed depth and varied textures



← Response to Cy Twombly

After seeing I enjoy and get good ideas from working with unworked, collected materials through ripping and peeling a bit of disorder and decay. I have found here to experiment with the process of collage but hardly suggesting any reference from real world matter.

- Cy Twombly's work is undeniably abstract and although I dislike most of it for how it looks and color choices disgust me - I can appreciate his a good colorist



and understand the abstract world for how it can involve impulsive and physical aspects from the artist hand.

I enjoy the idea and art of being physical and impulsive with these malleable materials. (Fabric, paper, PAPER, DESIGN, STITCHES)



↑ Response to an influence: Sabrina Wood Harrison

Harrison is good at perfectly ignoring childlike line and injecting her occasional accents to her work through forms of writing, aggressive lines, crude text and collage paper, shapes are often disguised by strokes of paint.

Her work seems expressive but never drifts to dark or heavy.

As with Twombly I misty dislike her work as a whole, but have taken ~~an~~ her influence from her uses of text-line and tearing to define contours and abuse materials to make them look more interesting and patterned.



BODY REMINDERS

↑ <sup>more</sup> reference to Sabrina Wood Harrison

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

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



From life: landscape studies

- I feel important to meet the equipment I work and  
 challenge the medium and myself. I also  
 (thing) explore the textures of painting. I know  
 this way to explore the landscape and natural environment where  
 daily and attention is very much present. - After studying  
 John Constable and Rudek who work with nature and its shape  
 movements - I begin to explore progression to find interpret  
 techniques in this way. Still being process that explore natural  
 in a work way.



After making ideas of landscape on the left-hand page  
 - to interpret spaces in smaller units to  
 'stretch' the reality and limit the content  
 meaning I have more to work with. (more new to focus on)

Inspired on the previous page by collaging processes including  
 layers material. I have gathered this, exploring texture, and  
 type, silk, paper etc.

In here, these ideas are more complex than the original studies.  
 I feel born a little blurry. My focus is the bottom  
 right side because the cloud above the horizon and natural works  
 well compositionally.



(Above shows Coleman free pictured below)



Katarzyna Coleman

As I explore atmospheres of desolate gloomy locations, Coleman's work seems appropriate to study and ~~analyze~~ analyze as its records "industrial, cold and desperately lonely" urban environments. Though the environments she captures are probably still existent in reality, it is the absence of color that parades an ultimate sense of coldness and abandonment.

Although I understand Coleman's approach, I find the fact her work does not differ much, significantly from my ongoing in contrast to Kiefer who experiments with paper of ideas, mediums and subjects.



Working from pieces by Coleman I have continued to apply various materials, working in her grayscale range. ↑ using the theme with my subject landscape images  
 After making the pieces I am happy pleased with the result - the lack of my color and blocky shapes seem unattractive in comparison to my previous experiments that involved an environment with more characters, motion and movement.



More landscape studies from life  
 - I feel I captured quite a strong sense of atmosphere  
 to work from - the clouds had a particular glow  
 Having focused on the clump areas of grass, I can  
 in future reference and work from what I recorded here.

Though these are trees, the landscapes I recorded  
 remain lively and removed of life  
 - I purposely find these places for this reason  
 - there is a feeling in the flat fields as they pale  
 and decay into half mist and low light  
 - such atmospheres invite me for their  
 boring beauty



Clearer shades of the trees  
 in the views I recorded on  
 the left-hand page.

Leafless trees without leaves  
 always appear more striking  
 to me, they stand out, boldly and  
 washed against the sky

the landscape shades of  
 the ground lower with  
 sky is more lost  
 at uninteresting in  
 more of my content  
 no sky  
 to look at trees  
 passing work with



Experimenting with the long format to  
 sketch a panoramic view, giving a wider  
 different sense of a landscape scene.

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



ANDREW WYETH

Copy of this Wyeth piece (pencil) →



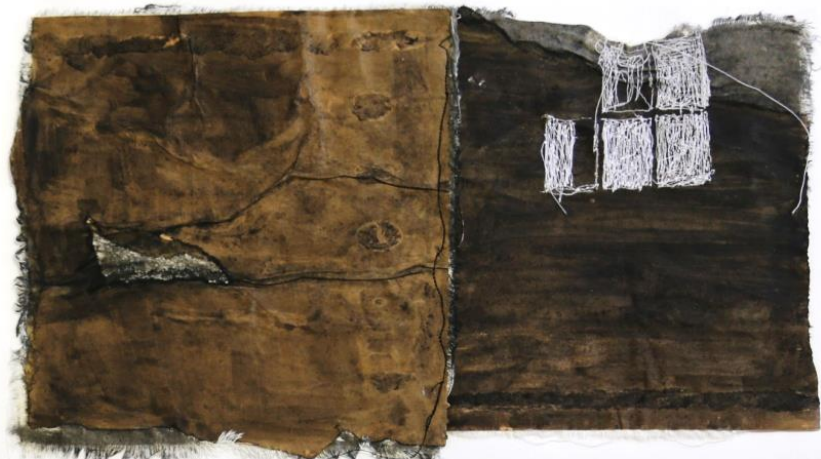
Looking closer in on the left-hand tree in the Wyeth piece. I love the unmovable character that comes through striking a shape with the secure texture of the painted paper and off-white material the tree shows out with a surprising quality.



On route exploring the silent landscape and reinterpreting its textures and details through brush and other materials, I am now studying the work of Andrew Wyeth. This American painter from Pennsylvania consistently 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 Cozley for his characterful style that is not 'stylizing' the landscape but rather recording it with a strong sense of realism but also possessing a painterly quality that is quite strongly reflects his person (I believe).

After drawing mostly flat landscape and mining industrial structures, I went to new experience in a different direction and walk with trees amongst the lonely landscape.

It's a regression that without trees, life in this Wyeth piece, enhance a sense of loneliness, abandonment...



(Above) → sticking on a ripped paper bag, textured with ink → in response to the Wyeth piece (on the left)

I left my response unfinished intentionally as the texture and moodiness of the colours are so nice → on their own, with just a hint of the window

As seen in the previous page every piece by Wyeth has another an enormous sense of isolation. The flat grass slightly falling into white sky behind the windows is

perfectly subtle yet chilling. I am intetellect 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 handled the materials effectively to a reproduce a the atmosphere approximately. In comparison to my responses on pages 19 and 21, for example I have moved forwards in creating more interesting + striking explorations of texture and sense of space.

(though based on Wyeth's piece), the colors complement better, the composition is tighter and overall more coordinated. - NOW I need to include this level into my own dissonance and experiences



Setting off inspired by Wright and looking at giant trees, but the distribution 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 drawing trees that are lean in the wind study, yet without looking in unimpaired weather of winter.

← recording <sup>all</sup> the details in the branches to work from.



I am proud of this experiment, many aspects of it show a progression in use of materials.  
 The composition - fairly worked things with varying formats (square, rectangle etc), I decided to lay them down/overlaid to be more organic as well as relating to certain kinds of forms - happens etc.

• [Hand drawn] - having only finished is for using the sawing machine, here I had to find the best way of using a paper and then. - The result is made clearly and come this to a good end - (see) I can't (see) with my skin, there is a certain creature finished that is (see) for (see) along the shape, to create the pieces in more detail.

• [Use of material] - there is a progression in my ability to assemble these thick sheets using the knives, saw, cutting etc.

In this piece I think I prove that ~~and~~ Calceolus is innately creative.



Observational studies of trees - My reference of background had only  
 be a subtle suggestion as I am primarily collecting trees in work phase, so  
 then combine with my landscape study.



These trees are weak and diminish in their stature.  
 - When a grouping of trees is important, to include the  
 interesting detailing of branches at they cross in another.



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



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



Unfinished





175/176





Observational study - somewhat stylized  
 my work so far has had a certain crude  
 quality and so here I am trying to be more  
 and in a way critical, thinking of how the tree could translate as a pattern.



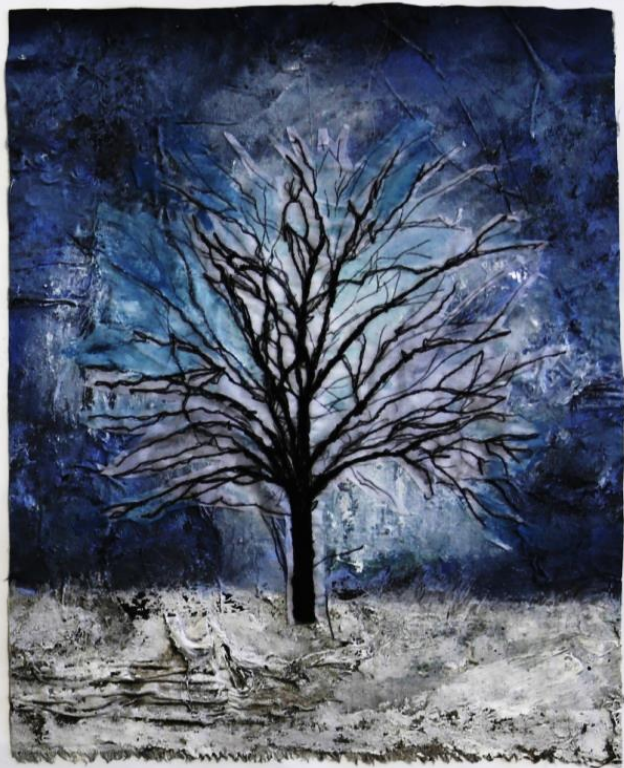
In contrast to above this has a  
 more layered atmosphere - my work  
 seems to be more engaged and detailed in  
 this phase.



A critical response on my part,  
 but attempting to create these directly  
 shapes that help to create a pattern.  
 However, I feel that the lines and being  
 - I am more interested in my process  
 successes in this experiment - I hope  
 I can, and really, the striped landscape.



I feel this is my best observational study  
 as of yet - I captured a sense of  
 space which is my personality coming into  
 the drawing as well as capturing the  
 beautiful reality of the winter barren  
 tree - elegant and simple.



This entailed my attempt to layer  
 materials and distress them with  
 paint to create a thick, three-dimensional  
 surface.

I am pleased with the effect - dry brushing  
 over the red hessian and "setting" into the  
 actual grooves creates a great rusty,  
 worn look.

As well as this, the tree is sketched,  
 coming from the drawing on the previous  
 page. While the tree maintains its structure  
 there, the overall background is an  
 attempt to recreate the movement  
 in the atmosphere that I felt while  
 drawing the tree.

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



An experiment with leaf loss —  
 The elements, accidents that occur  
 during leaf clumping and spreading  
 the light.

There is a lot more going on  
 here, a feeling of motion  
 and the colors, dark blue, of  
 what the light may bring in from

Like the tree  
 of the sketch, background/images  
 being put in order on the page:



one image

Experimenting more  
 with movement  
 - An abstract (common  
 technique) in  
 sketches, but effective  
 regardless of  
 medium and time  
 spent on each one  
 a pattern.

On a plain  
 background (black)  
 or a dark  
 the presence of  
 the white lines  
 (background) as  
 seen on page 33  
 (the sketch)

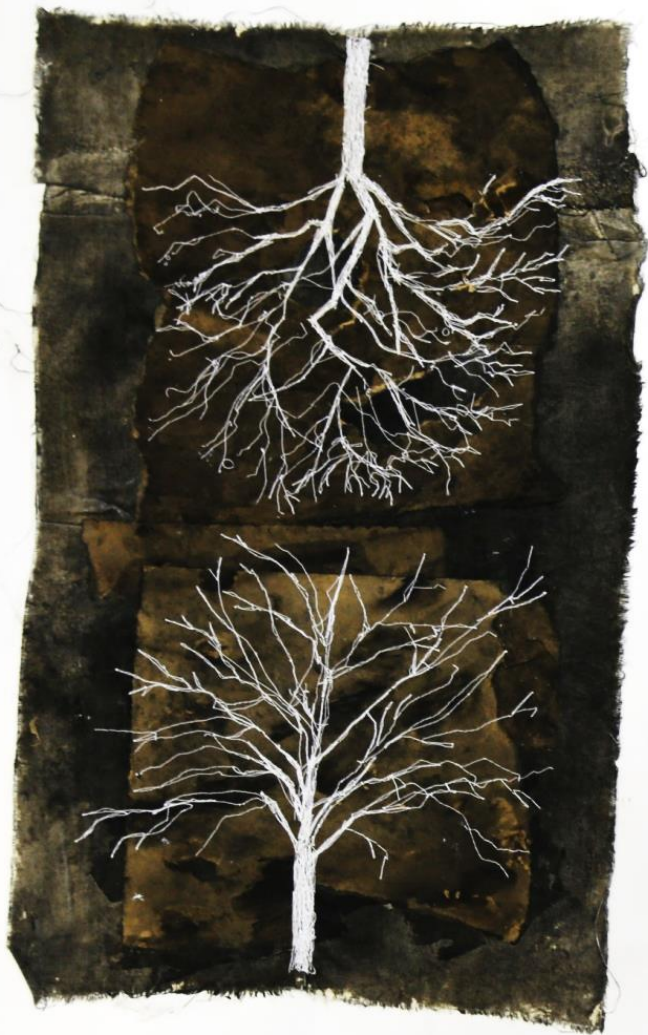


Classical  
 painting  
 - still tree  
 shape is not  
 great and  
 the background  
 is rather insular  
 I must strive to  
 record more images  
 like on page 32.



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

The atmosphere  
 can be simple, like here,  
 but captured with  
 structure in motion, such  
 as trees and becomes  
 interesting.



An experiment with composition  
 no thinking more about white  
 ink than letting a sense of place  
 like in this piece by Bog?

Here I returned to the  
 brown paper bag, because  
 I didn't mind the ink  
 so much here



By giving these elements  
 I like they allow a  
 warm, nostalgic quality  
 - I want this - having  
 been informed by the James  
 of Koster I want my pieces  
 to have this potential and  
 a sense of path.



The effect of  
 manipulating  
 primary colors next  
 to each other  
 is quite striking,  
 though the tree  
 the texture suggests  
 a sense of place  
 surely but also  
 the fine to rough  
 a non-pictorial  
 subject - more of  
 a pattern.



Experimenting with laser-cut - the original cuts shown on (above page)  
 Although I did the linear pencil drawing - (cutting out the shape as opposed to  
 these are my best prints, are like it for cutting around the shape)  
 the resultant but at the same time while  
 (working on it) suggest a foggy atmosphere.



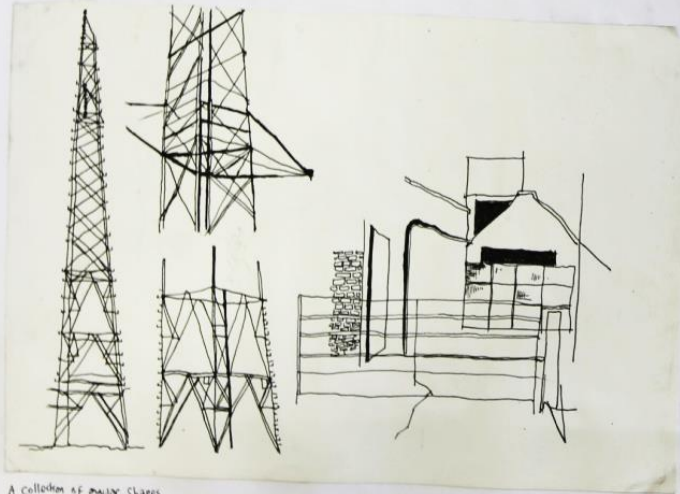
This I feel is the better print  
 - the ink slightly less lighter  
 around the trees - looks suggesting  
 a dark - fog atmosphere.



The original laser-cuts.



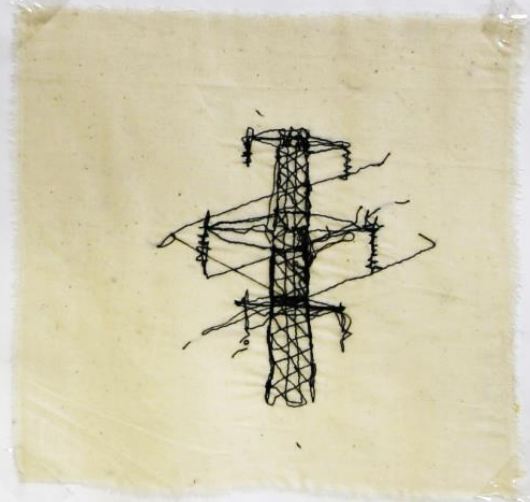
At this point I feel I have taken  
my interest in trees.  
After reviewing my sketches, I  
think my ( ) work involving the  
industrial / man made / mechanical  
structures was more interesting.  
I'm leaning towards the industrial  
structures like pylons, gas towers,  
skyscrapers etc. I like the  
sense of height and form.  
I also feel I am making a statement  
in recognizing human influence on nature,  
how we construct structures of pylons,  
factories etc. are bringing us into a virtual  
hell. The state of the planet is also slowly  
transforming into a stark, desolate, industrial



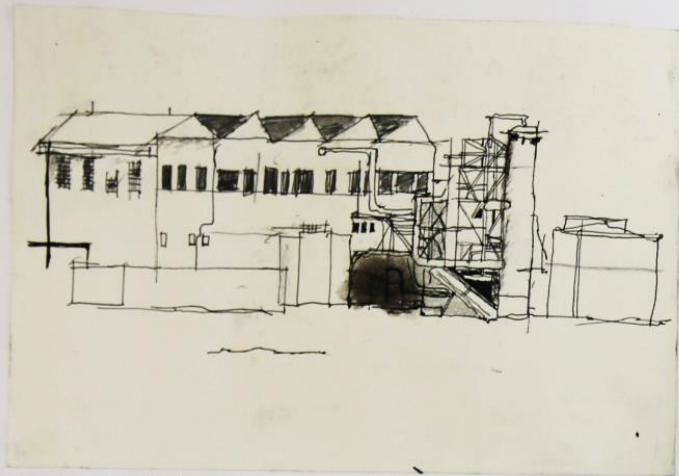
A collection of my tower sketches



I like the feeling of  
a strong and combination  
of shapes like - stand shielded  
by the surrounding wires  
and pylons.



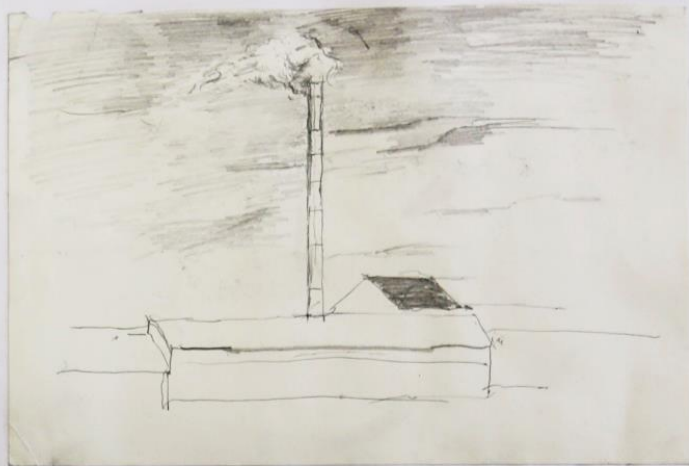
Transforming a  
pylon shape into  
sketch the rest  
the lines are not  
straight makes for a  
more interesting  
piece.  
(Pylon tower)



(Above, below and top left page) - observational studies of a Sugarbeet factory.  
 Referring to the industrial structures still amongst relatively, hazy atmospheres  
 and a sense of a hushier environment.



I don't intend any views  
 of this industry, to be  
 sympathetic. But I don't  
 think there are - where my  
 passion comes in I think it's  
 through the contrast the natural  
 surroundings through features.  
 I have no love for the industrial  
 buildings, it's just important to know  
 we got them here.



The right way to suggest a sense  
 of dread or to frame it, is to  
 balance the darkness and shadows coming  
 in with the light that comes.  
 For the black of the hedge makes  
 the drawing much heavier and imposing

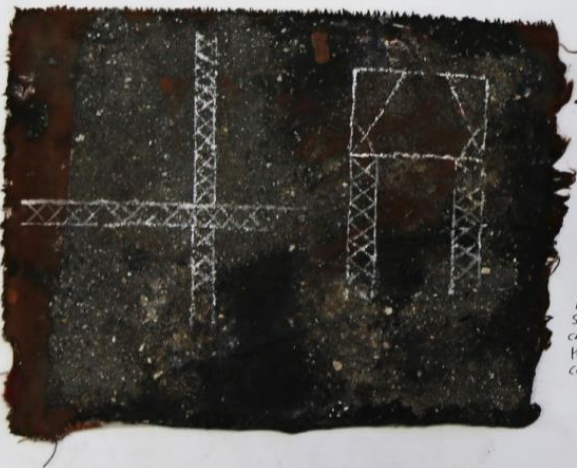




A collection of material and a suggestion of cone-style shape.

Though I don't believe this particular shape is very nice - the concept is the interesting one.

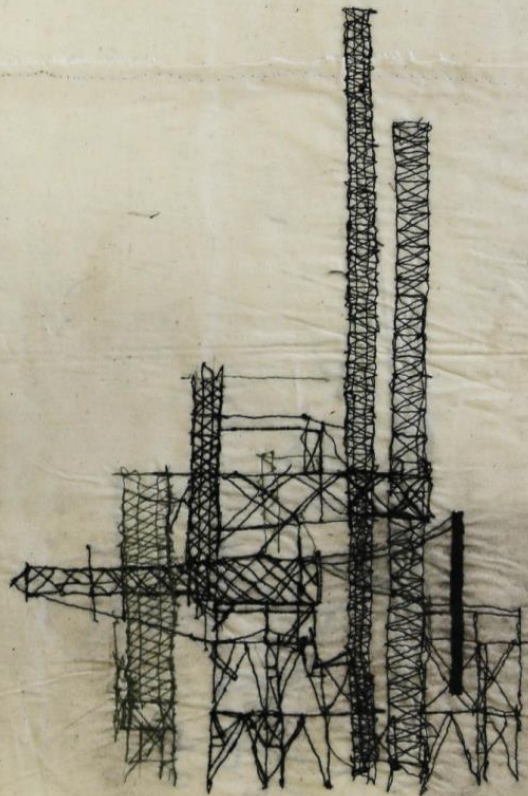
-how a cylinder or section of the industrial-style tower I have collected (or free one) can fit amongst other shapes making a distinct image exploring the properties of material, their surfaces.



In similar vein to how I composed above this, a physically mirrored creation of a textured surface uses an associated with industrial structure imposing a place an 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 explanation of texture and a slight suggestion of industrial landscape.



Using my collected imagery (above), I can have which over parts I want and reassemble them (as done here) or abstractly suggest

Here, I took parts of the pylon imagery that I have collected and assembled them together into an integrated shape.

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



On the previous page I showed assembled individual 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 looks for this reason - the suggestion is an assumption of the landscape styles I have already made.

The fact from practical to swamping of air is effective - it implies smoke or just overwhelming a natural site.



How I think I'm realising the potential in suggestion of atmosphere - there only needs to be this bare clear image to imply the feeling of a desert or hazy place.

The use of such an illusion is effective and opens instantly work.

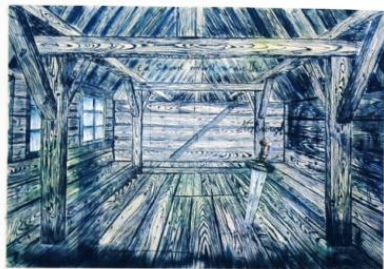
In this sense I am starting to be a thread in that I constantly return to a host of nostalgia, bare practicals and a past force. My brother's in new pursuit, like Kiefer the content of the past, being, remembering.



Holding things thoroughly captures various states of images from industrial structures to human faces, I am at a stage where I feel my most successful experiments lie a working thread.

This thread is the combination of suggesting a delicate landscape / place using positive material, color etc. and the addition or suggestion of more (over imaging) - that has so far been industrial (cones, gears, pistons...) and faces.

Moving to a final stage, I am changing and exploring a different state of imaging, but still retaining its content: atmospheric, textural and nostalgic feeling behind what I produce.



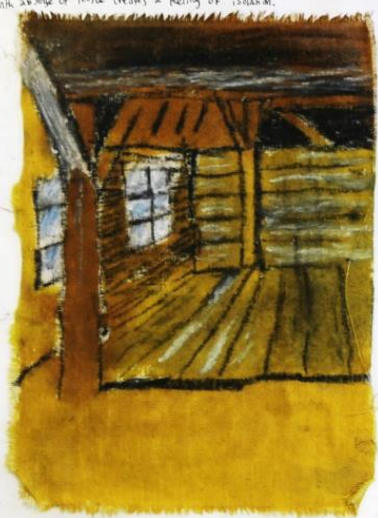
(Left) - An observational study of a doorway and chair

(Above) - reference to a piece by Kiefer from his series in his 1973/1974 series.

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 suggests subtle references to Germany's past, mythical stories and actual poems as well as looking forward in his pieces. I find that objects created by people such as chairs (out of course by Jews people, but even just depicting them) with a sense of people creates a feeling of isolation.



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



(Below)

Reference to a piece by Kiefer. here Kiefer clearly combines these empty chairs with a brooding landscape whilst further hinting, perhaps, at disappearance of people through the excessive looking fibre.



(Above + below) - Combining the simple quiet imagery of the empty chair with formal 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 atleast and enhance the feeling of desolation that I want to achieve.





A shag, in a word →  
 (wood) or (wax) are very  
 formal painting plates - as  
 they hold so much association  
 with being left, alone, etc...



Quickly <sup>now</sup>  
 explaining the simple  
 form of aligned  
 trees.  
 Though I prefer  
 more detail to be  
 seen of the bark  
 etc. - this explains  
 how the shapes  
 suggest the wood  
 in an associated  
 style, retaining  
 its "textures" for  
 repetition, lines,  
 texture, surface,  
 thickness etc...



↑ This top piece  
 continues to explain  
 the simple  
 suggestion of  
 lines of trees  
 using snow and  
 hard sticks.  
 (continued) In the part  
 of the upper handle  
 of the piece is a  
 second set of  
 2 light balls and beam.  
 Though the stick is  
 extremely loose and  
 wobbly - this provides  
 a simple personal  
 element - especially  
 this work (well in the  
 snow and low stick  
 or part of stick -



Sitting the chair shape onto different surfaces.  
 - The orange and white thread work's best - I feel  
 - the orange dye perfect the fabric appear warm and colorful  
 (but not too heavy) with the white thread.



The lack of color that  
 happens when stitching a  
 shape or as oppose  
 to having it just creates  
 a more personal sense of  
 line, and





Experiments with surfaces, creating holes  
inspired by Burri.

Materials like hessian or paper bags (used below)  
lead 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  
layering / merging through holes or tears in  
thin surfaces at these



ALBERTO BURRI

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

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

↑ I feel this is the best example on the page  
- the hessian looks simplicitous and invitingly worn.  
The arrangement and contrasts all fit perfectly  
as well as the finished lines of hand stitching



This example  
looks far so well!  
- the assemblage is clumsy in a bad way  
though the idea of coating shapes  
with thicker threads or string as  
used here has potential





← (Left and right) →

Further explanations with pictures  
Scale does affect the potential  
of what is used and how  
detached areas become.

Repeating areas of energy  
through the ash also power  
effective.

The angles of lines and arrangement  
of some areas is left largely  
to chance and is a pleasing  
element of these natural objects.  
Pines. - are called "vertical"  
the same effect through just  
planting.





Having added to these textual experiments on and off for a long time, the result is good.

By constantly legging, inkling, gluing, calypsoing, accidental forms appear and manifest.

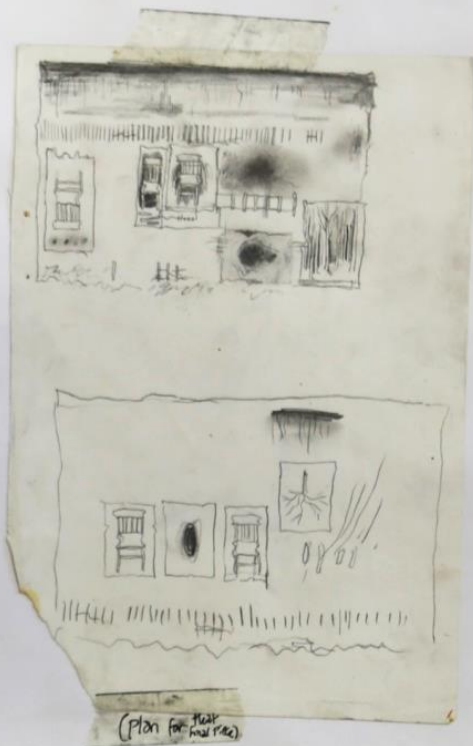
The effect of ink settling creates cohesion and the texture is the best quality as it enhances the contrast of the textures.



Exploring textures for my using string, bangles, beads, loops, knots etc.



The final piece at this stage is too abstract and undefined.  
 -I had to now develop visual elements to be incorporated.



(plan for final piece)

original photo - including  
 floor as screen and  
 objects from table as  
 screens.

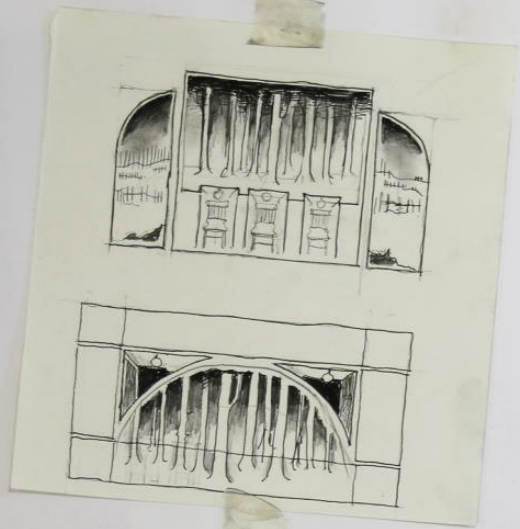




Sketching trees in preparation  
for finishing the final piece







Plans for a stage set  
 full size, painting  
 more trees, wind  
 elements - a forest on  
 trees as well as  
 surrounding features.

However I revised the  
 plans in these plans - they are too  
 rigid - after reevaluating the book I concluded  
 the final idea leads to represent my excitement  
 and serenity as three views of the landscape.





'A Study of Anselm Kiefer 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.

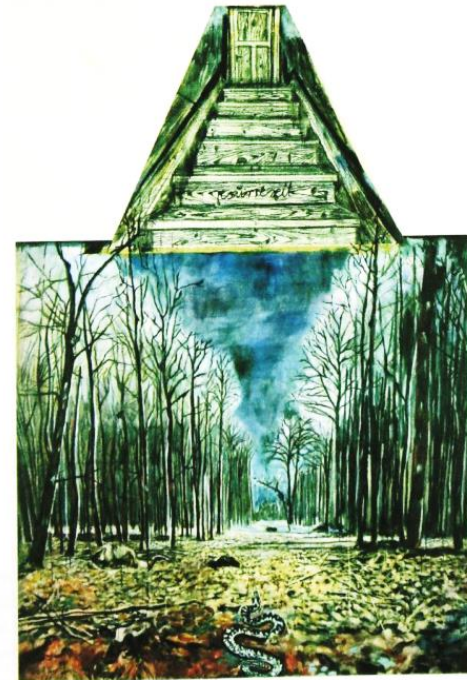
Regardless even of the real conditions within concentration camps and warzones exposed in a plethora of pictures and information—particularly detail of Treblinka extermination camp or Auschwitz in winter snow—Kiefer's cold environment provides a match for my imagined setting for the Holocaust and the 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.

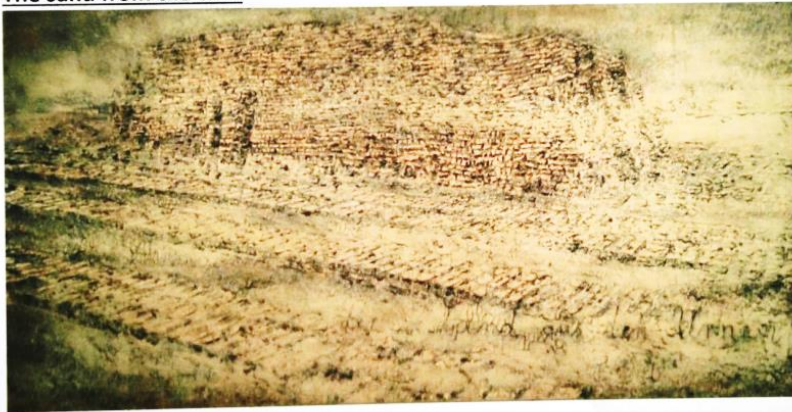
### Resurrexit



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.

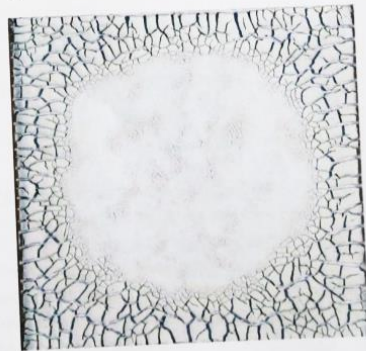
From the beginning of his artistic career he collected burlap sacks to use instead of canvas and continued to use such a material. Burlap became symbolic for how it was a cheap and durable material used for tents, supplies, sacks, sandbags and camouflage netting during the war. In this post war period, 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.