

Delegate Pack

A level Art and Design

**Module 4: Coursework Marking
Training**



Complete Delegate Pack

Module 4 – Coursework Marking Training

- Delegates should have access to the published exemplars on the Pearson Website.
- Mark Record (to print)
- Performance Calculator Document (Practical)
- Performance Calculator Document (Personal Study)
- Assessment Grid
- Personal Studies:
 - Candidate A (Gilbert – Fine Art)
 - Candidate C (Bridget – Textile Design)

Candidate Mark Record	A01	AO2	A03	A04	Personal Study	Delegate Mark/Level	Standard Mark
	0 - 18	0 - 18	0 - 18	0 - 18	0 – 18		
Candidate A (Gilbert – Fine Art) Component 1 Familiarisation Exercise							
Candidate B (Bridget – Textiles) Component 1							
Candidate C (Jarome – Fine Art) Component 2							
Candidate D (Vicky – Photography) Component 2							

PERFORMANCE CALCULATOR A LEVEL PRACTICAL – SEPT 2016	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, <i>skilful</i> , coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13 CONFIDENT AND ASSURED	14	15	16 EXCEPTIONAL	17	18	AO1 total:
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13 CONFIDENT AND ASSURED	14	15	16 EXCEPTIONAL	17	18	AO2 total:
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13 CONFIDENT AND ASSURED	14	15	16 EXCEPTIONAL	17	18	AO3 total:
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1 LIMITED	2	3	4 BASIC	5	6	7 EMERGING COMPETENT	8	9	10 COMPETENT AND CONSISTENT	11	12	13 CONFIDENT AND ASSURED	14	15	16 EXCEPTIONAL	17	18	AO4 total:
																			Total mark:

If the student achieves even more words in the higher level, they may need to cross the boundary into Level 3 EMERGING COMPETENT ABILITY, and receive 7 marks for AO1.

+	PERFORMANCE CALCULATOR	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT ABILITY	CONFIDENT AND ASSURED ABILITY	EXCEPTIONAL ABILITY		
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language	straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language	predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language	diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language	independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language	inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language		
Personal study (AO1/AO2/AO3/AO4) Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1 LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study 2 3	4 BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study 5 6	7 EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study 8 9	10 COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study 11 12	13 CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study 14 15	16 EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study 17 18	Total mark for the Personal Study (part of A level Component 1):	

All A level student work should be marked using the assessment grid in the accredited specification.

- One for assessing A level practical work and written annotation
- One for assessing A level personal study

1. Choose the relevant performance calculator.
2. Take each Assessment Objective (AO) in turn.
3. Follow the AO across the chart (from left to right) until the work exhibits characteristics reflected in the taxonomies in the levels from 1 to 6.
4. Choose those taxonomy words that apply to the work (not all of them will) and write them in the appropriate box(es) on the performance calculator.
5. Writing the taxonomy words in the relevant boxes will give you a clear visual picture (like a graph) of the student's performance for each AO (see the worked example below).
6. At any time, look at real student work that has been marked by our senior examiners. You can access real student work on our [website](#).
7. Circle the mark awarded or write the mark awarded in the far right-hand column.

In AO1, an A level student may show **superficial** development and their analysis of other artists' work may be **unrefined**. They may show a **lack of understanding**, with **simplistic reflection** and **unresolved** connections to their resources. This would place this student firmly in the middle of Level 2 BASIC ABILITY. The student is solidly in this level, and would receive 5 marks for AO1.

[illegible][illegible]

If the student achieves even more words in the higher level, they may need to cross the boundary into Level 3 EMERGING COMPETENT ABILITY, and receive 7 marks for AO1.

Centre number:

Title:

Candidate name:

Candidate number:

A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to **all A level student practical work and annotation**, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

Assessment Objectives	0	Level 1 LIMITED ABILITY	Level 2 BASIC ABILITY	Level 3 EMERGING COMPETENT ABILITY	Level 4 COMPETENT AND CONSISTENT ABILITY	Level 5 CONFIDENT AND ASSURED ABILITY	Level 6 EXCEPTIONAL ABILITY
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	0	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18
No rewardable material		Development of ideas shows limited ability Sustained and focused investigations show limited ability, partially informed by contextual and other sources Limited ability in analytical and critical understanding	Development of ideas shows basic ability Sustained and focused investigations are basic, partially informed by contextual and other sources Basic analytical and critical understanding	Development of ideas shows emerging competence in ability Sustained and focused investigations show emerging competence, informed by contextual and other sources Emerging competence in analytical and critical understanding	Development of ideas shows competent and consistent ability Sustained and focused investigations are competent and consistent, informed by contextual and other sources Competent and consistent analytical and critical understanding	Development of ideas shows confident and assured ability Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources Confident and assured analytical and critical understanding	Development of ideas shows exceptional ability Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources Exceptional analytical and critical understanding
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	0	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18
No rewardable material		Limited ability to explore and select appropriate to intentions Limited ability to review and refine ideas as work develops	Basic ability to explore and select appropriate to intentions Basic ability to review and refine ideas as work develops	Emerging competence in ability to explore and select appropriate to intentions Emerging competence in ability to review and refine ideas as work develops	Competent and consistent ability to explore and select appropriate to intentions Competent and consistent ability to review and refine ideas as work develops	Confident and assured ability to explore and select appropriate to intentions Confident and assured ability to review and refine ideas as work develops	Exceptional ability to explore and select appropriate to intentions Exceptional ability to review and refine ideas as work develops
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	0	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18
No rewardable material		Ability to record is limited and partially relevant to intentions Limited ability to reflect critically on work and progress	Ability to record is basic and partially relevant to intentions Basic ability to reflect critically on work and progress	Ability to record shows emerging competence and relevance to intentions Emerging competence in ability to reflect critically on work and progress	Ability to record is competent and consistent, and relevant to intentions Competent and consistent ability to reflect critically on work and progress	Ability to record is confident and assured, and relevant to intentions Confident and assured ability to reflect critically on work and progress	Ability to record is exceptional and relevant to intentions Exceptional ability to reflect critically on work and progress
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	0	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18
No rewardable material		Limited ability to present a personal and meaningful response Limited ability to realise intentions and make connections where appropriate	Basic ability to present a personal and meaningful response Basic ability to realise intentions and make connections where appropriate	Emerging competence in ability to present a personal and meaningful response Emerging competence in ability to realise intentions and make connections where appropriate	Competent and consistent ability to present a personal and meaningful response Competent and consistent ability to realise intentions and make connections where appropriate	Confident and assured ability to present a personal and meaningful response Confident and assured ability to realise intentions and make connections where appropriate	Exceptional ability to present a personal and meaningful response Exceptional ability to realise intentions and make connections where appropriate

Recording of marks for all A level practical work and annotation						Marks out of 72 for each component	
Component	AO1 marks: indicate a mark out of 18	AO2 marks: indicate a mark out of 18	AO3 marks: indicate a mark out of 18	AO4 marks: indicate a mark out of 18		Total COMPONENT 1	
Component 1 Personal Investigation	AO1 mark	AO2 mark	AO3 mark	AO4 mark			
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark		Total COMPONENT 2	

A level assessment grid – Component 1 - personal study

The following grid relates **only to the personal study**, completed as part of Component 1 Personal Investigation. This grid should be used to mark all titles. The grid relates to all four Assessment Objectives equally. All four Assessment Objectives must be met in the personal study. A mark out of 18 should be awarded for the personal study.

Personal study (AO1/AO2/AO3/AO4)	0	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	Total mark awarded
No rewardable material		All level descriptions for Level 1 apply in addition to the level description below Limited ability in use of written communication and specialist terminology	All level descriptions for Level 2 apply in addition to the level description below Basic use of written communication and specialist terminology	All level descriptions for Level 3 apply in addition to the level description below Emerging competence in use of written communication and specialist terminology	All level descriptions for Level 4 apply in addition to the level description below Competent and consistent use of written communication and specialist terminology	All level descriptions for Level 5 apply in addition to the level description below Use of written communication and specialist terminology is confident and assured, and expresses ideas fluently	All level descriptions for Level 6 apply in addition to the level description below Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority	
Recording of total marks					Total marks for each component			
Component	Mark for practical work and annotation	Mark for personal study			Total COMPONENT 1 (out of 90)	Total COMPONENT 2 (out of 72)		
Component 1 Personal Investigation	Out of 72		Out of 18					
Component 2 Externally Set Assignment	Out of 72							

Personal Studies for Component 1 Online Marking Training





Candidate A – Gilbert Familiarisation Exercise

- Fine Art
- Component 1
- Themes: Portrait & The Figure, Man and Machine
- Personal Study

Personal study

REVEALING THE UNSEEN



This study investigates the work of three artists who have revealed the unseen or overlooked through their work. Michael Landy revealed the unseen beauty of weeds, whilst David Hockney showed how the world can be distorted to show what we don't see through reflections in water and Richard Estes explored how multiple views of reality can be combined through reflections in glass. All explore this theme through various mediums and techniques to provide an insight into human perception of the real world. Finally, this study will focus on how these artists inspired my statement of intent to *reveal the unseen* through my studio practice.

Contents:

Chapter one

Michael Landy - *Nourishment*

David Hockney - *Spring Cannot be Cancelled*

Richard Estes - *Citerella (2014)*

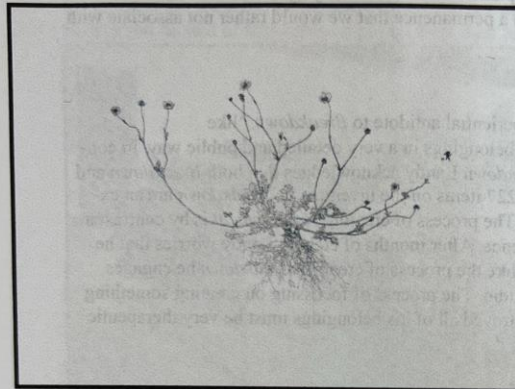
Chapter two

Development of own work and conclusion

This study investigates the work of three artists who have revealed the unseen or overlooked through their work. Michael Landy revealed the unseen beauty of weeds, whilst David Hockney showed how the world can be distorted to show what we don't see through reflections in water and Richard Estes explored how multiple views of reality can be combined through reflections in glass. All explore this theme through various mediums and techniques to provide an insight into human perception of the real world. Finally, this study will focus on how these artists inspired my statement of intent to reveal the unseen through my studio practice.

CHAPTER ONE

Michael Landy - Nourishment



[Fig 1.] - *Creeping buttercup* -
Michael Landy

Michael Landy's *Creeping Buttercup* [Fig.1] is part of a series of etchings he produces between March and October 2002, a collection of works Landy entitles *Nourishment*. The Tate gallery owns set number 9 of the 37 paper based etchings. The etchings are a big departure from his previous large scale exhibitionist installations *Scrapheap Services* (1995) (Fig.2) and *Breakdown* (2001) (Fig.3) but also a return to his artistic beginnings and his love of drawing and scraper boards as a child.



[Fig. 2] - *Scrapheap Services* - Michael Landy



(Fig.3) - *Breakdown* (2001) - Michael Landy

Materials:

The etchings are painstakingly created with an etching knife for maximum control and preciseness because as Landy explains even the finest pens 'need a certain amount of ink to come out of the nib and it always seems to be too much.'¹ The technique is very important because it draws the eye to the extreme detail of weed's existence, and makes the viewer take note of a plant they would usually ignore or find invasive. The fact the weeds are etched rather than drawn gives them a permanence that we would rather not associate with a plant most would want removed.

Process:

Landy describes the creation of *Nourishment* as an experiential antidote to *Breakdown*, 'like convalescing.'² *Breakdown* destroys all of his worldly belongings in a very detailed and public way. In conversation with Lingwood one of the producers of *Breakdown* Landy acknowledges that both *Breakdown* and *Nourishment* are 'kind of self-portraits of me'.³ The 7227 items on the inventory of *Breakdown* are an extremely open, exposing portrait of him as a consumer. The process of creating *Nourishment* is by contrast a very solitary, meditative and ultimately painful experience. After months of etching Landy worries that he has done permanent damage to his wrist and hand. Unlike the process of creating *Breakdown* he engages with very few people and has no reason to leave his studio. The process of focussing on creating something as permanent as the etchings of weeds, having just destroyed all of his belongings must be very therapeutic to Landy.

Composition:

The weeds, usually regarded as misshapen, inelegant, and to be weeded out, are transformed by Landy's composition. They are entirely without context on a blank background, and they are the only focal point. Their lack of colour makes them look like ghosts of the original weeds, tying in with the idea of their beauty being 'just invisible things you see on your daily journey to work.'⁴ If Landy gives them a context of a cracked paving stone or paints them green, the viewer's reaction to the work will be very different. The level of detail instead draws the viewer in, forcing them to have the elegance of these plants revealed to them. Landy etches a wide range of urban plants with different orientations to show the diversity of the beauty we consistently do not see. He also achieves a zoomorphic quality with *Creeping Buttercup*, since to my eye it seems to have limbs and a personality. Landy's compositions link to Renaissance artists, Albrecht Durer (1471-1528) and Leonardo da Vinci (1452-1519). Both artists 'combined both scientific precision and artistic sensibility,'⁵ arguably creating the first modern botanical illustrations and are the first to reveal the beauty and detail in the mundane. Examples of these are Durer's *The Great Piece of Turf* (1503) (Fig.4), the title of which, as is Landy's intention, makes the viewer question the value of this clump of grass, and da Vinci's *Studies of Flowers, pen and ink over metalpoint on paper* c. 1483 (Fig.5).



[Fig.5] - *Studies of Flowers, pen and ink over metalpoint on paper* - Leonardo Da Vinci



[Fig.4] - *The Great Piece of Turf* - Albrecht Durer

Context:

Although *Nourishment* is in stark contrast to Landy's previous work in terms of the size, scale and performance aspect of the final pieces, there are ideas and themes that are constant through his body of work. In 1990 he produces *Market* (Fig.6) which fills a warehouse with the bare bones of a whole market without the produce. Landy likes the idea of putting on display 'the everyday', which usually goes unnoticed. Without the produce the room has a sad, haunting quality but also a structural strength and independence. Something similar can be said of the weeds he plucks from their habitat and lays bare roots and all.



[Fig.6] - *Market* - Michael Landy

Closing Down Sale (1992) (Fig.7), explores the idea of value and worth of objects. The detail and beauty he creates in his etchings of weeds which are constantly ignored, contrast with the attraction of gaudy placards, and the prospect of some hidden value which deliberately does not exist. Similarly in *Scrapheap Services* he challenges the viewer by producing an entire service industry to 'rid society of untidy realities.'⁶ Again he brings to the fore things which do not sit well next to our neat polished image of western society, things we would not rather see. The weed fits in this category, it is he often says 'a plant out of place,' and more than that it is a representation of man's loss of control of his environment.

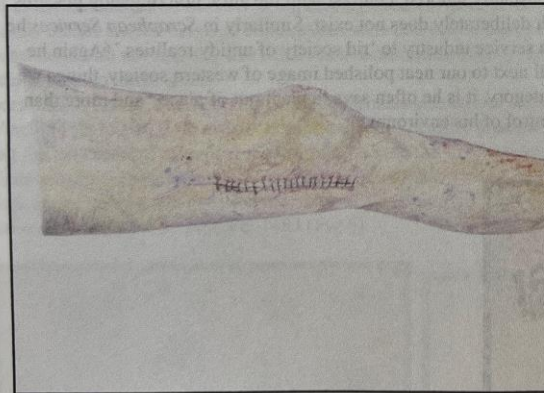


[Fig. 7] - *Closing Down Sale* - Michael Landy

I think the critical success of *Breakdown* finally lifts the burden of having been a contemporary of the other Young British Artists he graduated alongside from Goldsmiths College, like Damian Hurst. Reflecting on *Freeze* (1988) he says, Damien Hirst used him as a driver. "I had a Beetle. So when Damien put on *Freeze* it was me ferrying everything around." ⁷ Whilst other artists are feted like rock stars he remains by comparison in the shadows. The etchings and the physical pain he experienced making them, can also be seen as a reflection of his identity within the art world and amongst the YBA's. The YBA's are a particularly commercial group of artists whose success is embedded in Western consumerism and greed. All of Landy's work targets this consumerism, and consequently the value placed on the YBA artworks. Nothing could be more representative of this than his *Art Bin* (2010) to challenge the value we put on art.

Breakdown's success gives him the confidence to strip it all back and reveal why he is an artist. His drawings of urban plants are an eloquent self-portrait revealing how Landy feels about his place in the world. The multiple rejections at Goldsmiths probably make Landy feel like 'a plant out of place'⁸ by the time he got in. Landy identifies with the stoical nature of weeds, and clearly likes that they are a nuisance, entrepreneurial and don't need much soil to survive. He even comments on how hard they are to grow in nice fertile soil, preferring a more hostile environment. This could be Landy himself struggling in the excesses of western consumerism, he says it is 'a big weight around your neck ... to traipse around in Western society without any possessions. I needed the basics to carry on living and working.'⁹

Landy's works since *Nourishment*, such as *Welcome to my world* (2004)(Fig.8), in which he paints various parts of his aged father's 'ugly', withered body, again confront what society regards as unacceptable to see. Landy's previously physically strong father was crushed in a mining accident in 1977 and had to give up work. His father like many miners after Margaret Thatcher shut down the mines, were societies' cast off and downtrodden as capitalism and consumerism took hold. But they continue to live in the cracks unseen by society, much like a weed with just enough nourishment between two bricks.



[Fig 8] - *Welcome to my world* - Michael Landy

Response:

I really like the detail, precision and beauty Landy creates in *Nourishment*, but as a stand-alone piece of work the etchings could risk being viewed as part of a study for a botanical journal. However as a part of a large body of challenging, confrontational, thought provoking work they mean so much more. They enable him to keep getting his message across about the 'everyday', the 'unseen', and the 'value' we place on things but in a quiet and traditional artistic medium. *Nourishment* for me is Landy flowering as artist, knowing that his place in the art world is as a disruptive element, a nuisance, never quite fitting in, 'a plant out of

David Hockney - *Spring Cannot be Cancelled* (2020)

A series of iPad paintings which chart the emergence of spring at his home in Normandy. He wants to unearth the subtle changes of the season and make us look twice at what we might miss. No. 340 [Fig. 9] of the pond is culmination of his growing skill with the iPad and his skill at revealing the depths of nature that often go unseen. *Spring Cannot be Cancelled* is created against the backdrop of lockdown which alters the experience of producing the work and inevitably the message behind the work too.



[Fig 9.] - *Spring Cannot be Cancelled No. 340* - Michael Landy

Materials:

Hockney starts do these drawings because, as he explains, the 'software could finally follow the hand' (10) without a disconcerting split-second delay creating the absolute sensation of drawing. With new little brushes Hockney got Apple to design for him and 'little shapes and things... I feel I'm painting' (11) Using the iPad is a compromise Hockney thinks he had to make because although he regards the arrival of spring as a 'classical' subject 'it can't be done in one painting' (12) The iPad enables Hockney to capture the slow change and reveal the transition of spring something Hockney had missed for 20 years when living in California. Illustrating these transitions is similar to time lapse photography where the aim is to show the viewer the subtle changes over a longer period of time.

Process:

The use of the minimalistic iPad and pen, reflects the idea that during lockdown is stripped back to the bare essentials for everyone. It is a very spartan process and Hockney uses no photographic evidence, to maintain true to what he is seeing with his own eyes. It is often just him sitting alone in his truck with the ipad and pen watching his subject. And just as an artist puts layers of paint on a canvass to reveal the character of the subject, Hockney's quick iPad paintings layer on top of each other to reveal the true character of spring.

Interestingly Hockney feels the need to almost defend the process of working with the iPad. 'As Hockney himself notes: working on the iPad requires the ability to draw *and* paint. Each work – which has been printed far larger than the screen on which it was created – allows you to see every mark and stroke of the artist's hand' (13) As part of the creative process the iPad allows him to blow up small areas of the paintings so he can work on them in great detail. I think this technique must have been key to creating the slight movement in the reflection of the pond water.

Composition:

The image seems to be cut off which creates a very imposing effect. Depth is created in the painting through the transition from bright colours in the background to the darker more detailed foreground. There is a lack of negative space in the painting and it is cramped in to the frame, seemingly wanting to burst out. The effect is that of experiencing Hockney's intimate view yourself.

The reeds and overhanging plants are very vibrant and two dimensional giving them a real boldness. This bold reeds are the first thing that strike you through adding a youthful energy to the painting which ties in with the positivity of the statement *spring cannot be cancelled*. The vibrancy and simplicity of the mark-making of the reeds are key to making the blue/green colour of the pond stand out. They are positioned directly above the brightest section of the pond thereby creating a colour focal point of the painting. This then draws the eye down to the intricacies of the lily pad, which with its quickly drawn circular marks, which tie in with the geometric reeds. The subtlety and depth of the painting is in the reflecting water which engages the viewer to imagine what is causing the reflections.

The quality of the reflection is created by the way Hockney tones down the colours and blurs the edges of his line making. There is probably a blossoming tree to the back right of the pond based on the darker shadows and the clustered light dots in the foreground. The markings to illustrate the blossom blur the line between what is seen directly or in reflection. Is the blossom still on the tree or is it floating on the surface of the pond? Reflecting water both hides and reveals images because it is not like a mirror, a quality which Hockney tries to capture on the iPad. To the left there are markings in the water moving in an arcing fashion, hinting at currents in the water or perhaps fishes just visible. These marks reveal that there is energy and life below the surface of the pond but only if you look carefully

The luminescent use of colour brings vibrancy to the painting and makes the viewer think "that is a Hockney." Hockney's gift is to capture the most positive reflection of what he is seeing through colour. He does the same thing with his use of blues and turquoises when depicting life in L.A. His iPad composition 340 compares to his more traditional works, as evidenced by *Pool and Steps* (1987) [Fig. 10], an example of simple mark-making of the plants in the background against the huge attention to the quality of the water in the foreground.



[Fig. 10] - *Pool and Steps* - Michael
Landy

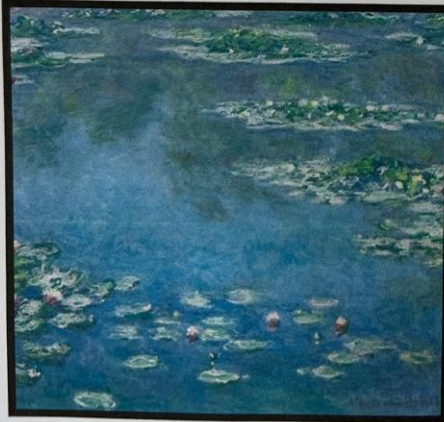
Context:

Spring cannot be cancelled emerges from an idea that had been with Hockney since 2002. His plan for 2020 with the new iPad tools is to paint spring, his particular motivation being to reveal the colour green 'getting greens.....the green of spring is a luscious fresh green.'⁽¹⁴⁾ Although Hockney had planned this work in advance the timing of the lockdown certainly changes his experience doing it. Having no visitors he describes as a 'boon' to him and painting spring becomes an antidote to the anxiety of the time, "We need art, and I do think it can relieve stress,"⁽¹⁵⁾



[Fig. 12] - *in Pursuit of Venus[infected]* - Lisa Reihana

The title *Spring Cannot be Cancelled* is a positive, defiant message that life and nature thrive even if many aspects of human life had be cancelled. Normandy is not only important as an inspiration for the work but also for it being the home to the *Bayeux Tapestry* [Fig. 11]. Hockney's intention is to 'make my iPad drawings into something like the Bayeux Tapestry, ie you will walk past it.'⁽¹⁶⁾ Another reference point is Lisa Reihana: *in Pursuit of Venus[infected]* [Fig. 12] a scrolling video/painting. Both these pieces intrigue Hockney because of what you don't see, and how each time you view them you notice something new as your eye is drawn elsewhere. Hockney like them is overloading the viewer with the changes of spring so that things go unseen and each time viewed some new change, new detail, new colour emerges. In painting 340 Hockney is thinking of Monet, 'All the time I was getting better at my mark making on the screen, eventually doing, à la Monet, the water lilies in the pond.' [Fig. 13] Hockney like Monet presents both the depth of the water and the reflection of the trees on the same plane. It is a complex image which the mind often chooses to leave un-investigated.



[Fig. 13] - *Water Lilies* - Claude Monet



[Fig. 11] - *Bayeux Tapestry*

Response:

The painting 340 of the pond cannot be viewed without acknowledging what Hockney is aiming to achieve with *Spring Cannot be Cancelled* as a whole. Hockney deliberately wants to show the progress of spring in Normandy. The progress of time between paintings and the change within the paintings is as important as the paintings themselves because of the panoramic view of spring it creates. It brings home to the viewer the extent of the change that goes unnoticed.

Some of the earlier iPad paintings in the series seem more two dimensional and the colours too exaggerated, but when painting 340, with his skills improved, he is pushing the iPad to its limits. I think he partially achieves in delivering the complexity and nuance of the spring reflected in the pond but the medium of the iPad prevents him from making the viewer delve as deep as he would when gazing upon one of Monet's lily pad paintings.

Finally compared to his own previous paintings of water I don't think he succeeds in making the viewer notice its' qualities or making it reveal more than one would usually see.

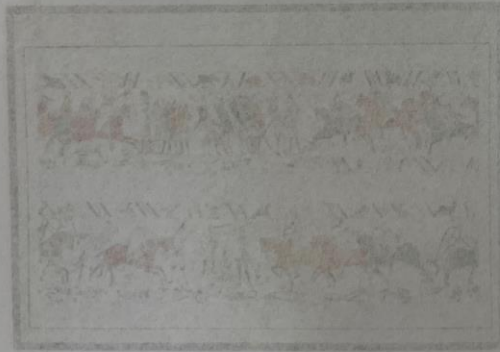


Figure 11 - Water Lilies



Figure 17 - Water Lilies
Claude Monet



[Fig. 13] - *Citerella* (2014) - Richard Estes

Intro

Richard Estes' paintings generally consisted of reflective, clean, and inanimate city and geometric landscapes. He is regarded as one of the founders of the international photo-realist movement of the late 1960s⁽¹⁷⁾ Since 1966 Estes produced approximately 400-500 paintings. His works are held in notable museum collections including the Whitney Museum of American Art and The Solomon R. Guggenheim Museum in New York City.

Materials properties

He used only 12 basic colours in his paintings including *Citerella* (2014) [Fig. 13] He calculated the perspectives and vanishing points very accurately using a T-square and his geometric easel to create the depth of the picture. Once the structure of the composition is defined and accurate he stretched the canvas.

Materials Technique/ process

Estes said "one painting equals 150 photos" which shows the amount of time he spent observing the details and the unseen parts of his environment, this is further emphasised when he said "I don't look for anything in particular, because everything is an accident [...] you just sort of need to keep your eye open and then snap it before it disappears" [2.28], this process shows Estes clearly put a lot of thought into revealing things that go unnoticed. Furthermore it reveals the importance of photography in his work as Estes argues it is useful to use photographs since "your eye tends to filter, you decide to look at certain objects" [31.00 mins] He also took photos because it "saves the trouble of dealing with other people" working in New York would lead to a lot of distractions so taking pictures and working at home allows for a better experience for Estes and a more successful end result [4.34]. Estes believed that his art is in the transformational process from the photo to the end result.

This separated him from other photorealists as he is changing the image from something that everyone sees all the time into a composition of photos, a composition that could never be seen together in real life (not the real world). Estes applied the first layer of paint to soak into the canvas, then builds it up to three layers. Estes says "I just give up" [16.30] which is when he knows he is finished. This links back to the way he doesn't aim to perfectly capture the content in his work, he has his own input which makes it unseen in the real world.

Form and composition : content

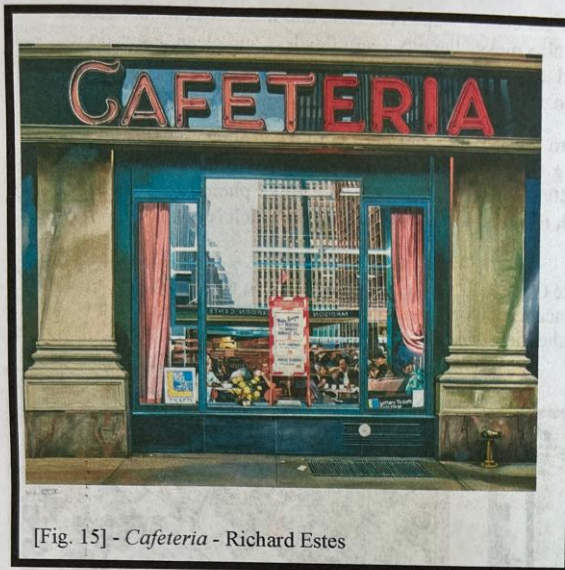
Estes used objects we deem as uninteresting or unappealing and turned them into flawless paintings of art. “I have taken the most boring subjects in a way that I could and sometimes they are the most interesting.” [1.58], this quote shows how the content of his work is not what is important, it’s the way the content transformed from his photos to the final product.

Estes does not see himself as a photorealist as he doesn’t show what we actually see, as his paintings “have wonderful, soft, delicate, even abstracted things that are not totally perspectival” [8.35], this abstracted nature comes from showing a depth to the picture that is impossible to see in real life such as the reflections, the real objects and the window frames all at once. His work teaches you “how to see and perceive the familiar in new ways”

Estes avoided concentrating on grand monuments unless commissioned. He preferred to capture the environment at the time, his art almost seems to document the change in time as he says “everyday architecture is what makes it really interesting” [12.00]



[Fig. 14] - *Citerella* (1992) - Richard Estes



[Fig. 15] - *Cafeteria* - Richard Estes

Form and composition : Structure

Estes also liked to alter the content in his compositions. "Often he's putting two and three photographs together in order to create a complete image[...]. He composes it." May said, Which makes the painting even more interesting because it is a view that nobody will ever see in real life. [<https://www.npr.org/2014/12/16/369635057/painting-or-photograph-with-richard-estes-it-s-hard-to-tell?t=1640689711453>] (16)

For instance he added red curtains to introduce colour into this piece *Cafeteria* [Fig. 15], as he said it needs more colour, demonstrating the way he structures his compositions.

In *Citerella* [Fig. 13] there are many different focal points in the composition which can't be seen in real life which is why he doesn't refer to himself as a photorealist.

Context:

Estes worked in advertising which is where he developed a lot of his style "That's where I started using photographs to make illustrations. I saw all the other people were doing it—they didn't put a model in front of them and make a careful drawing." [<http://www.artnet.com/artists/richard-estes/>] (17), He also tried his hand at expressionism but he said it was a disaster. He tried to be an artist professionally when he was unemployed for 6 months, he was rejected from everywhere because abstract expressionism was more prevalent at the time.



[Fig. 16] - *Nighthawks* - Edward Hopper

After Estes came back from Europe he studied at Chicago art institute which held Edward Hopper's *Nighthawks* [Fig. 16]

This was a touchstone for a lot of his work and the collection shaped his style and methods. I think because it captures the atmosphere of New York life yet it also makes the city seem flawless and clean, Estes does both of these things in his work as well. He moved to New York as he found it exciting and furthermore it's a place where he would be more accepted as a gay man.

Estes said "It was always considered sort of a sin to use photos for your work" [11mins] however he was inspired by artists' work such as Edgar Degas [Fig 19.] and Edouard Manet [Fig 20.] who he believed used photos in their work which became popular in 1840/50. This shows that Estes' use of photography is not original however he had taken it to another level with the quantity of photos he took which is what makes his work iconic.

Comparing Estes to photo realists such as Jason de Graaf you can see the difference in approach [Fig. 17]. De Graaf focused on achieving extreme levels of accuracy, focusing solely on the object's aesthetic rather than the experience that Estes wants to create for the viewer.



[Fig 19.] - *Railway* - Edouard Manet



[Fig 20.] - *The dance class* - Edgar Degas

Whilst photorealists focused on high accuracy expressionist art was also extremely popular. This led to Estes struggling to get work since his art was a combination of both. Estes' did not consider his art as photorealism and says his art "is the way to being an abstract expressionist at the same time as a super-realist". On the other hand he could be seen as a realist when comparing the similarity in the aims and process of his art with realist Avidor Arikha's work [Fig. 18] 'Trying to stabilise a sight in the midst of an unpredictable frequency of markings, [Avidor] Arikha's work is all concentration and breathes an air of scrupulous improvisation and anxiety.' to paint from life at this point in time," he argues, "demands both the transgression and the inclusion of doubt." Here I believe that Estes could be considered a realist as he too, in his own way, shows transgression and inclusion of doubt. He shows the truth of what he sees and matins accuracy in the objects he paints. However, this inclusion of doubt that Arikha mentions can also be seen due to the way he does not show the real world as his art is only as he perceives it to be and the way constructs it. Robert Hughes, *shock of the new*, page 420 (18)

[Fig. 17] - *Strawberry Painting* - Jason De Graff



[Fig. 18] - *Rhubarb* - Avidor Arikha



Response:

I find Estes art extremely influential when it comes to revealing the unseen, the way he shows the contrast of the reflected world which our eye can't capture with the surrounding, external city is something I want to explore further. Estes says "I don't think about the subject matter that much anyhow, its usually just how to render things and sort of make it look like what it should look like" [48,50 mins], however I think this makes the content even more important as it shows how these mundane objects can become transformed which links back to Michael Landy's *Nourishment*. His art is a way of "dealing with the ugliness" [53 mins] which really interests me as it demonstrates how the process of turning mundane and unseen objects into paintings is the actual art.

CHAPTER TWO

I was drawn to the idea of revealing the unseen by Michael Landy's 'Nourishment' series in which he reveals the elegance of inanimate objects that we either perceive as unattractive irritants, or ignore. Landy transformed weeds into beings with personality and identity which is an aspect of them which we do not observe. This is particularly apparent in 'creeping buttercup' [fig 21]. He used etching to obtain immense detail down to the hairs on the stalks that we never see, revealing the beauty of this down trodden and ignored plant.

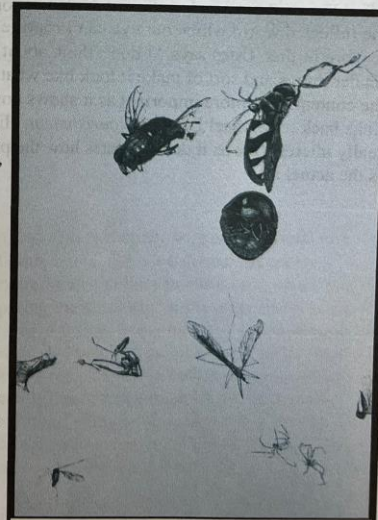


[Fig 21.] - Michael Landy - Creeping buttercup

In response to Landy's work, I wanted to explore this concept of revealing the unseen beauty in traditionally repulsive objects [fig 22]. I substituted his use of weeds for insects and spiders, which are similarly, if not more, repulsive to people. Following my statement of intent, I wanted people to look closer than they ever had at these insects by making them extremely large and as intricate as possible, revealing their delicate aesthetic that is so often ignored. I think that the alternative perspective of the insects in this work shows the influence that context has on our outlook towards the world, suggesting that if we change our viewpoint on life, unseen parts of our world will be revealed.

Moving forward, I wanted to explore the way I could use reflection to achieve my aim of revealing the unseen. David Hockney's work in 'arrival of spring' that he completed during the Covid pandemic is an example of how reflections can reveal the unseen. He built up his skill on an iPad daily, eventually leading him to painting no.340 [Fig 23.] which I believe was his most impressive of the series. Its focus was on a pond, as it ignores the surroundings that we normally observe, instead focusing on this distorted view of reality that is in the pond's reflection. He clearly plays with the unseen world as Landy did, however he approaches it differently and it becomes a distortion of our everyday life.

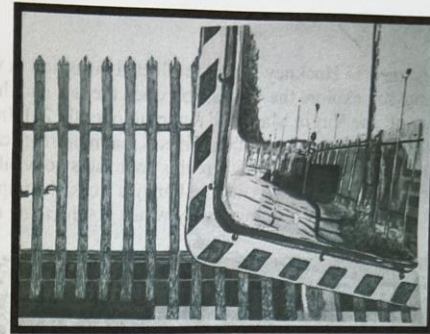
Inspired by David Hockney's concept, I used reflection to capture the unseen, and demonstrate how we ignore the beauty in these reflective surfaces. In my work [fig 24.] I aimed to show the distinction between the real and reflected world by using a rigid pattern to contrast the intricate beauty of the mirror/reflection, inspired by how the rigid plants contrasted with the reflected reality of the pond in Hockney's work. In my work, the convex mirror in the train station almost acts as an escape from the rigid world in which we live. The hard, vertical rhythm of the barred fence represents the constraints we feel in the reality of our lives.



[fig 22.] - My response to Michael



[fig 23.] - David Hockney – No 340



[Fig 24.] My response to David Hockney

Citerella 2014, [fig 25.]

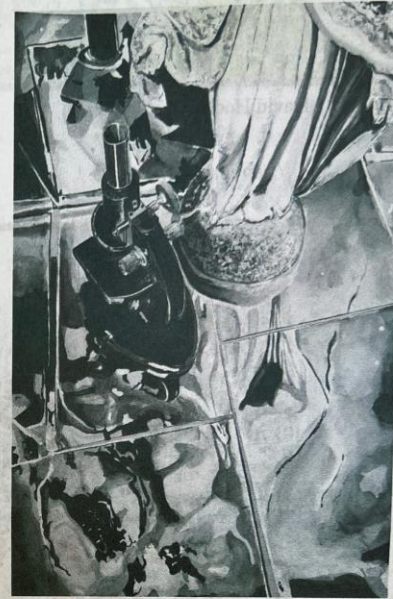


The inspiration for my final development came from Richard Estes' use of reflection in *Citerella 2014*, [fig 25.] This painting perfectly captured the theme of revealing the unseen as it allowed the viewer to observe multiple fragments of reality simultaneously from the reflection of the city buildings to the lights and contents of the shop and then back to the surrounding city, something the human eye cannot capture in reality. He used multiple images to compose the painting and create his own composition. Estes' idea of composing a hyper realistic scene that did not exist links to my statement of intent and is also the reason why he doesn't consider himself a photorealist, as this is not realism, but a fabricated image. Estes unique approach greatly interested me, especially the way the real and reflected world interact with one another.

In response to Hockney's use of reflected distortion in water and Estes' reflections in glass in *Citerella 2014*, I wanted to explore the contrast between the real and the reflected world by composing a still life featuring a statue of The Virgin Mary and a microscope [fig 26]. In the 'real world' the microscope and statue are opposites that contrast one another: objects that represent science and religion. However the distorted reflection merges them to the point where this contrast is not visible anymore. This links to my aim of revealing the unseen as it again shows, like in Landy's work, the importance of perspective on our views on the world and how we ignore parts of our reality which is something that Estes showed in his reflections.



[Fig 27.] - My Final - Religion Vs Science



[Fig 26] - My response to Estes

My final piece [fig 27.] was inspired by Richard Estes' reflective work, specifically *Citerella 2014*, in which he shows the unseen, through the detail of the reflection; the inside of the shop and the city blocks really emphasised the idea of revealing parts of reality that we can't see all at once by bringing them together for the viewer to observe frozen forever in a painting. This contrast with the reflected architecture of the city outside really emphasises to the viewer how we are blind to fragments of our world. Landy's way of pulling the viewer in to look closer at inanimate objects in his *Nourishment* series inspired the intricate texture and detail that I applied in the external world draws the viewers' attention to a seemingly ordinary image. This part of my final was extremely important as it helped to contrast and highlight the smooth reflections in the window. Hockney's *Spring has arrived* work No 340. showed both the reflection and the external world in one image, something that we do not usually observe. In my final, I wanted to contrast the reflection in the window with to the external world all in one drawing. The content of the reflection opens up the religion versus science debate, a conversation that has divided people for millennia, to be. The two empty chairs in the external world seem to oppose one another, representing this discussion, which contrasts the reflection with the two opposites of the church and the pharmaceuticals fused harmoniously in the reflection.

I think my piece was successful in satisfying my statement of intent because the contrast between the internal reflections in the window and the external world really highlights to the viewer how little we see in our everyday life. It shows how reflection allows us to observe the unseen world as it combines two separate places in one window, something our eye cannot capture in real life. My work highlights how we do not observe parts of our world and aims to reveal the unseen world to the viewer. By using visual contrast between the real and reflected world I have shown a different perspective of what we see everyday.

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Candidate B – Bridget

- Textile Design
- Component 1
- Themes: Embellishment
- Personal Study

How the displacement of fashion
confronted social structures regarding
female empowerment, through the
subversion of existing imagery and ideas

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Introduction:

Both displacement in fashion and the concept of Surrealism involve the deconstruction and reconstruction of conformed ideas, actively confronting how one perceives a particular idea and altering their perspective. Through the displacement of garments, a designer removes all sense from an existing image, granting them the ability to construct an entirely new perspective and delve into the sub-conscious. Designers which have heavily used this theme of displacement and removed the ordinary from conventional ideas include: Thierry Mugler, Elsa Schiaparelli, Rei Kawakubo, and Chanel.

The revolutionary movement of Surrealism focused solely on the 'unconscious' and 'dreams' and how these could infiltrate our thoughts, thus altering the way which we can perceive the mundane tasks and objects in our everyday lives. The concept of Surrealism initially began in Paris in 1924 and has heavily infiltrated the creative world ever since, inspiring many diverse types of artistic expression. Over the summer, I visited 'Surrealism beyond Borders' at the Tate Modern, which gave me a deeper insight into how the theme of Surrealism has been interpreted by different individuals over the past decades. The term: 'Surrealism' is broad and can be difficult to define, however, a common aspect which was embedded into all types of surrealist art was that it always directly confronted political and social systems in some form.

Throughout this essay, I will be exploring how the notion of displacement, which involves surrealist concepts, has been enabled to confront misogynistic and traditional stereotypes which have been, and still are, placed upon women, restricting their autonomy. I was drawn to this question when I began researching the designer, Elsa Schiaparelli, who often directly challenged the prevailing female silhouettes of the 20th century. Moreover, the designers, Thierry Mugler and Rei Kawakubo, were also heavily influential towards the movement of female empowerment due to their unconventional take on the silhouette. Through this extensive research I was granted the ability to investigate how abnormal and surrealist designs abundantly subverted the conformed idea of how women should dress, increasing their individual authority. To fully answer the question; How did displacement confront social ideas regarding female empowerment, I am going to visit the exhibition, 'Fashioning Masculinities' to further understand how the unbalanced gender dynamics of the 20th century fully impacted the restrictive aspects of a women's garment and how designers were able to challenge this. Moreover, I am going to explore the importance of silhouettes and how these have been altered to match different cultures, generations, and locations.

Chapter 1: How have designers empowered women through the displacement of design ideas in fashion?

Thierry Mugler often incorporated surrealistic themes within his designs to help displace the female silhouette, 'Whimsical' and 'Erotic clothing fantasies'. The 'Harley Davidson Corset' (Figure 1), saw Mugler actively transforming women into a machine, through the integration of materials such as plastic, metal and Plexiglass into his corset. This unique take on a corset, which was traditionally used to restrict women and exaggerate the features that men deemed desirable, was coupled with a sense of empowerment due to the action of the model 'gripping her handlebar panniers, steering herself'¹, granting herself a strong sense of agency while simultaneously referring to notions of submission by wearing the corset. Mugler's focus on creating 'outlandish designs' to help empower women by 'creating the space for self-expression, unapologetic seduction and timeless glamour', is a key example of how artists confronting the social structure regarding female empowerment by altering traditional and out-dated garments and shifting the outline which is created on the female body.²



Figure 1

Elsa Schiaparelli, an Italian fashion designer who collaborated with the Surrealist activist Salvador Dali, was also seen incorporating themes of displacement within her designs to help ensure that they were unique and empowering. In her early career, Schiaparelli began creating more practical clothing for women, a concept which had not yet been explored, with her designs reframing 'the woman's body toward a more active role', showing her ability to grant women a greater sense of liberation. Schiaparelli then increased this idea by creating her 'Circus Collection', which 'demonstrated the ways in which France's traditional feminine norms represented the New Woman as abject'³. Throughout her career, Schiaparelli constantly tried to grapple with the effects of WWI and the impact which this had on female agency, illustrated within her infamous 'Tear Dress' (Figure 2)



Figure 2

¹ Met Museum. (No date)

² Ienzer, E. (2022)

³ Sweeney-Risko, Jennifer. (2015)

which was constructed by both Schiaparelli and Dali and was inspired by Dali's own painting; 'Three Young Women Holding in their Arms the Skins of an Orchestra'. Both the dress and the painting demonstrate a garment which has been ripped and torn, confronting the 'overtly sexual' stereotype which surrounded the New Women and that was deemed undesirable by society. The abundant use of white fabric which is heavily seen in Figure 2 could be interpreted as referencing the pure and innocent aspect of women which men deemed 'respectful'. Through Schiaparelli's designs, she was able to fully confront the restrictions and limitations that were placed on women due to the Great Depression which 'foreclosed financial possibilities' which caused men to begin to 'rely on essentialized interpretations of femininity to place women squarely at home'. It was due to designers like Schiaparelli and Mugler, who incorporated displacement within their work, that fashion was able to offer 'women the opportunity to challenge conventional sensibilities about the relationship between appearance and identity'⁴. Figure 3 displays my practical research exploring Elsa Schiaparelli's use of exoskeletons which lead to explorations of Emilio Pucci's Spring 2016 collection studying different textures and scales.



Figure 3

Through this research I was incentivised to create a garment which was both sculptural and surrealistic, representing the skeletal form.

Chapter 2: What is the 'silhouette'?

The silhouette is fundamental to all designs and garments, with the changes in the silhouette expressing the fluctuating social structures of society. The definition of the silhouette in basic terms

⁴ Sweeney-Risko, Jennifer. (2015)

is 'the dark shape and outline of someone or something visible in restricted light against a brighter background'⁵. However, if we look more closely at the relationship between garments and the silhouette, the truer definition will express how the silhouette really is the outline which the clothes are creating on the body. The drastic way in which garments can transform the female silhouette and alter their shape is emphasised through Constantino Nivola's Mannequins (Figure 4) which illustrate how the stark difference between a women's natural shape and the 'ever-changing silhouettes that fashion imposed upon her form'.

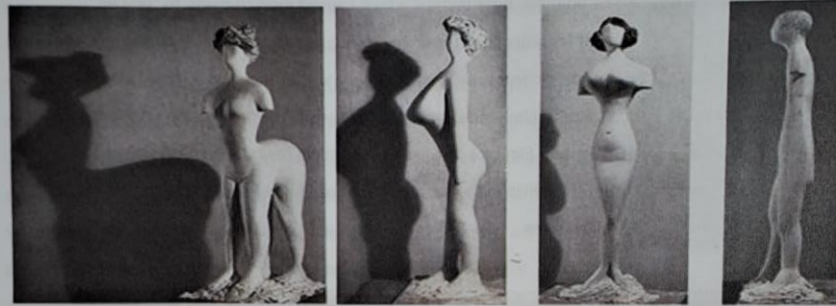


Figure 4

The first mannequin on the left represents the 'bustle frame' of the 1870's, which enhanced a women's 'slender silhouette'; this un-natural shape was then morphed to conform to social standards, showing the emergence of the corset and the crinoline which is displayed through the third mannequin, with Nivola's active use of ensuring she has only one leg fully exemplifying the restrictive aspect of the garment, simultaneously reducing a women's capability. Architect and designer Bernard Rudofsky, who in fact designed Nivola's infamous sculptures, once sated how "Our civilization keeps alive the fascination for monsters and, at the same time expresses disdain for the normally built human body. The female figure is redesigned from time to time, like furniture or automobile bodies."⁶, displaying the impact which the female silhouette has on their own agency. I began entwining the theme of the silhouette into my practical work and began exploring how the I could innovate the female form, which I was able to achieve with the help of balloons and tights (Figure 5). Through this process I was able to fully understand the significant changes which can be

⁵ Met Museum. (No date)

⁶ 80sbrookeshields. (2020)

made to the body and how this can in turn impact social order due to the removal of existing ideas and the altering of the 'desirable' parts of the female body.



Figure 5

Analysis of Rei Kawakubo's 'Orlando' Collection:

The process of reconstructing the female silhouette to help match fluxing social ideas surrounding female empowerment has been ongoing for centuries, but particularly during the 1920's after WWI,



Figure 6

which saw women's employment heavily increase, causing many to wear 'masculine attire for their wartime work', leading to the impactful notion of the 'Boyette'. The 'Boyette' was a type of style that involved a woman dressing in a less feminine way to increase their sense of comfort and power. Prior to the 'Boyette,' fashion was only seen to constrain women, finding form in 'coiling skirts and dragging crinolines'⁷, therefore, when female garments started taking on themes of masculinity, the freedom which it granted them was immensely impactful. Virginia Woolf discusses the 'Boyette' through her 1938 novel 'Orlando', which witnesses a young man transitioning into a woman, thus forcing him to fit the restricting roles which were placed on women, heavily shown through the way which they were forced to dress. Woolf draws upon the idea of a women adopting the masculine silhouette by displaying 'Lady Orlando' regularly dressing in her former self's 'masculine apparel'. Rei Kawakubo explored the concept of amalgamating gender boundaries through her collection which

⁷ McKeever, R. (2022)

she designed for the Vienna State Opera's performance of 'Orlando'. Kawakubo actively exaggerated the size of the sleeves within this collection to add emphasis to the historical silhouette, incorporating 'Bloomers', a garment that was typically worn under dresses in the 19th century. Bloomers soon became a symbol of female empowerment as early women's right's activist Amelia Bloomer wore her drawers long enough to be visible from under her a dress, a controversial yet liberating action. Figure 6 displays an extravagance of haute couture fabrics which uses colour and shape to emphasise the silhouette. Magnified pinstripes create movement further adding to this subverted shape which heavily differs from modern day masculine couture and highlights the nonbinary aspect of the collection. Kawakubo's ground-breaking collection however was no surprise to the audience, as she is known for being an Avant grand-ist and acknowledging traditional garments and morals through her garments, often deconstructing them and recreating them beyond recognition.

I was able to intricately understand the timeline of male fashion when I visited the 'Fashioning Masculinity' exhibition, understanding how masculine garments have been reconstructed to fit progressing social orders with the exhibition acting a timeline, beginning in the late 19th century, and ending in 2022. It was interesting to witness that to be seen as wealthy and powerful, men were forced to dress as flamboyant as possible, heavily contrasting the classic tuxedo which many men would opt for now. Further, the concept of the 'Boyette' was explored in the exhibition through the infamous painting of



Figure 7

Frances Stewart (Figure 7), later Duchess of Richmond. The painting displays Frances's steward wearing a soldier's buff coat and holding a sword in her left hand, ensuring that she is holding heavy elements of masculinity and authority, in turn granting her a new-found sense of empowerment. *Fashioning Masculinities* as well as simultaneously referencing influential history and iconic styles, in turn posed a great question as to whether art should be guiding society rather than reflecting, the exhibition displays both themes consciously.

After conducting all this research on the influence which non-gendered clothing has in regards to female empowerment, I was inspired to create an androgynous jacket which incorporated themes of traditional femininity blended with the historical masculine apparel. As shown in Figure 8, I began exploring the silhouette, which was heavily referenced in Kawakubo's collection, with this knowledge, I then began developing the outline of my jacket. I incorporated a sense of restriction within the jacket by cinching the waist. The exaggerated length and volume in the sleeves I designed to reference the flamboyant aspect of the masculine silhouette of the 16th century. Finally, I created

a patchwork to symbolise femininity, including shades of pink, gingham, and floral patterns, fully adding to the concept of being androgynous



Figure 8

Chapter 3: How do designers actively subvert the female silhouette?

The shape of one's body is a subjective and unique thing, however, us as humans have found ways in which we can change and alter this so that we fit into the selective norms of society. One way in which designers do this is by reconstructing the outline of the body, which involves the process of buttoning, tightening, and sucking in, fully adapting one's natural body type. Spanx was founded in 2000 by entrepreneur Sara Blakely, with her innovation flattening and erasing bulges along the waist, meeting massive success and taking the fashion world by storm. Spanx was made from heavy gauge nylon and involved a tightly knitted yarn which helped flatten out the stomach area, displaying an example of a garment being able to alter one's silhouette.

Displacing and challenging the female silhouette was a theme which was heavily prominent in the 1980's, mainly seen through designers such as Rei Kawakubo and Georgina Godley, whose 'Body meets dress, dress meets body' and 'Lumps and Bumps' collection, which both inspired much of my later practical work and simultaneously acted as a direct counterargument to the conventional beauty standards which have been substantially placed on women and their bodies. The female body is something which for as long as we can remember has been seen as an object to be sexualised. In addition to this, men have been able to play into these desires by creating clothes for women which emphasised the desirable aspects of their body, including the traditional corset. Rei Kawakubo was able to 'reject expectations of traditional femininity' by creating



Figure 9

garments which reimagined and liberated the female body, either by 'restricting it or allowing it to take up space in unusual, sculptural ways'⁸. Kawakubo's infamous Comme des Garçons collection, 'Body meets dress, dress meets body' created a magnitude of controversy due to her innovative and modern way of thinking. The Spring 1997 collection heavily consisted of Surrealistic themes due to Kawakubo's active use of reshaping the female body through by adding padding and lumpen filler to the garments. Kawakubo's designs, as Francesa Granata highlights, could be seen to 'manifest a relation between' different body types which all deviate from the norm, including 'the pregnant body, the female body and the disabled body.' Figure 9 displays a piece from this collection, highlighting the pure extent of subversion which the female silhouette faced at the hands of Kawakubo, with the magnitude of padding and filling placed along her hips and shoulders directing the viewers' attention away from the conventional beauty standards. Further, the blue gingham pattern acts as a reference to domesticity and adolescence, two themes which men have been able to heavily place on women in the past, removing a sense of authority from them. Through this collection, Rei Kawakubo was able to reconstruct the female body and blur the boundaries of what was socially acceptable at the time using displacing conformed ideas within her garments and creating new perspectives –

"Not what has been seen before,
not what has been repeated, instead,
new discoveries that look towards the
future, that are liberated and lively."

— Press release Comme des Garçons 1997⁹

This quote has been a source of inspiration for most of my practical approach to sampling, incentivising me to go beyond my comfort zone and strive to create shapes and silhouettes which I have yet to see in other designs. I believe that by doing this, I have also been able to incorporate surrealistic notions into my work as I have been able to displace the ordinary and conventional ideas and silhouettes. Kawakubo has been a heavily influential designer when it comes to altering how women should dress, constantly removing notions of the ordinary from her garments. Her Japanese heritage has heavily infiltrated her designs and ensures this ability of innovation was prominent. The

⁸ Mousse Magazine. (2017)

⁹ Game Changers. (No date)

'Kimono' has been a key standpoint in changing 20th century western fashion as the eastern notions of dress are surrounded by a more 'gentle outfit'¹⁰.

Another fashion designer which heavily incorporated this theme of displacing the female body within their work was Georgina Godley, whose 'Lumps and Bumps' collection was one of Kawakubo's main inspirations. The use of subverting padding to help emphasise certain aspects of the female body was shown heavily through Godley's collection as well, simultaneously both helping tackle the cultural tropes of the female body and creating a distorted perspective on how a women should dress. However, although both collections hold many similarities, there are also many differences which can be seen between the two collections, for example, Kawakubo's collection heavily consisted of a gingham pattern throughout her designs which played into the stereotype of men expecting women to function as a domestic servant. This heavily contrasted Godley's 'Lumps and Bumps' collection which consisted of more sophisticated colours such as black and white. Further, Godley's main source of inspiration for her collection was African fertility dolls, which are part of the Yoruba religion, and can be seen often associated with the traditional feminine aspects such as fertility, purity, and love, but also can possess 'human attributes' such as jealousy, vanity, and spite, thus acting as the perfect symbol of the modern-day women due to the more realistic take on how a women should act. However, both designers were able to achieve their goals of deconstructing conventional notions of beauty through their respective collections, which I believe would not have been possible without the active use of displacing conformed ideas and order. I have referred to both collections within my practical work, with Godley's collection acting as an inspiration for my photoshoot (Figure 5), and Kawakubo's gingham pattern (Figure 10), as I admire the subtle but effacing reference which it makes towards a women's role and how over time, women have been able to slowly remove themselves from this domestic concept.

¹⁰ Game Changers (no date)



Figure 10

Chapter 4; Life Drawing and intricately exploring the female form:

To help further my knowledge on the human form I began attending Life Drawing classes. After a few classes of drawing I started trying to work in three dimensions creating clay sculptures. After



Figure 11

emphasising and experimenting with glaze, I then created a bigger sculpture referencing the work of Louise Bourgeois, adding texture and using a darker glaze, which Bourgeois often did to reference masculinity (Figure 11).

Conclusion:

Through the process of researching this essay, I have become increasingly informed on the topic of the women's silhouette and how this has been conformed to match social order. I have been able to develop ideas and explore the boundaries of the human form, forcing me to look into how I can further innovate the female silhouette. Further, I believe that the themes of Surrealism which was heavily incorporated within garments in the 1920s, 60's and 21st century has been a leading inspiration for my practical work, causing me to explore the concepts of the Kimono and how 'the space between the body and the fabric' has helped establish women's fashion to ensure that they feel more empowered by the way they dress. For my final piece, I have decided to simultaneously incorporate the concept of adding stuffing and filling to help subvert the female silhouette as well as using a crinoline skirt to not only further magnify and emphasise the subverted silhouette but to also reference the restricting aspect of the traditional female silhouette, showing the adaptation of society and women's garments. I believe that together, these two notions of restriction and reconstructing past ideas have been able to allow me to create a garment which draws upon liberating the natural body, showing the pure importance of fashion and the displacement of it and how this directly affects societal order.



Figure 12

My attempts to displace and recreate the female silhouette are displayed in Figure 12, where I used techniques of layering and negative space to help fully explore the lengths I could go to when distorting the female body and how much it can be altered.

Final Outcome:



Figure 13

The aim of my final outcome (Figure 13), was to use different techniques to fully distort and magnify the female silhouette. Whilst retaining the concept of a cinched waisted, highlighting previous restrictive social standards for women through a crinoline frame, I also ensured to alter the shape of the bodice and the skirt through the use of ruffles, padding, gathering and tying – which enabled me to subvert the traditional silhouette. Whilst referencing femininity through the silhouette of my garment I also incorporated an excessive use of ruffles and pleats to reference the flamboyant aspect of historical men's attire as well as Rei Kawakubo's 'Orlando' Collection. I was inspired to integrate a significant amount of wadding and stuffing into my garment as this not only displays the 'interior' of the design but also helped me change the shape of the crinoline. I was also conscious to add my gingham pattern through screen-printing and using puff to help emphasise this to help increase the themes of traditional femininity in my outcome. The decision to add 'pops' of red was to help the final garment look more asymmetrical and also draw upon a raw sense of femininity which I believe the colour red can allude to. I am very proud of my final outcome and believe that it heavily subverts the 'original' silhouette of the mannequin, which is what I aimed to do. However, a few things I learnt was to not rush to make a range of different samples which involve multiple colours and techniques, and instead place the samples which I already have on the mannequin and make sure to take a step back and not get to overwhelmed by the size of it.

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