Pearson

# GCE A Level Advanced Art and Design

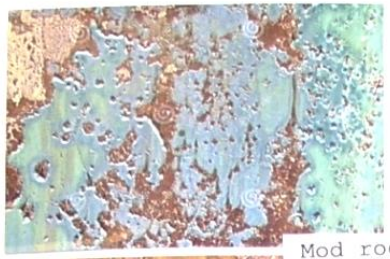
## Fine Art Component 2

## EARTHA

## Total Mark 30

| | AO1 Develop | AO2 Explore and Select | AO3 Record | AO4 Realise |
|---|---|---|---|---|
| **Mark** | 7 | 9 | 7 | 7 |
| **Performance Level** | 3 | 3 | 3 | 3 |
| | | | **Total out of 72** | 30 |

Pearson



Mod roc canvases

Realistic surfaces create a lie

The Boyle Family

The Realistic/The Abstract

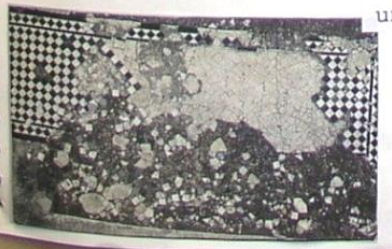
Clay relief pieces

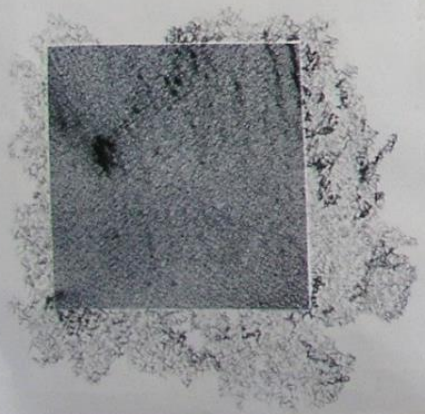
Truth, Fantasy and Fiction

Illusions

True/False

Rust + Lichen - almost unreal surfaces





The Boyle Family

The Boyle Family mainly consisted of artist Mark Boyle, Joan Hills and two children Sebastian and Georgia. Originally the artwork was under Mark Boyle's name as the family were more concerned with making rather than fighting the stereotype of most artists being men. My favourite of their lifelike pieces is the Rock and Scree Series 1977, probably because it makes me want to run my hands down the rocky texture to see if it feels as realistic as it looks.

The series genuinely looks as though they have cut slabs of rock out of the ground and mounted it a wall. They are so incredibly realistic that is almost unfathomable that the surfaces are a lie, or rather 'an approximation of the truth'. The Boyle Family were inspired by how creating natural or realistic looking surfaces could not exclude any aspect of the world.

Materials, such as dust, rocks or twigs, are carefully selected from chosen areas and then combined them with paints and resins to create these realistic surfaces. By using real materials it is as if the artists are reminded of the truth that their art is meant to reflect. In the World Series, the family escorted blindfolded visitors to a room where they would throw darts to randomly select areas for the artist to focus on. Meaning that nothing on the surface of the earth was to be excluded from their potential creations. 1000 sites were chosen at random and then made into fixed painted fibreglass relief pieces.

I have a frustrated fascination with this collection. I find myself scratching my fingers across the images of these pieces. If feel that if I had seen them in person, my mind would be able to process the how the pieces are not the real surface, or perhaps having the surface in front of me would swallow me whole into this distortion of reality. The atmosphere of the pieces would definitely be defined by what the surface is meant to be; you may feel a different emotion for the natural, emotionally weathered natural rock than a busy, cold manmade pavement section. However, I think one reason for the natural rock catching my attention is the huge amount emotion towards nature that it incorporates. It's that feeling of being able to touch that surface, and feel every dent and scratch, every scar from great storms, and feel the presence of every bit of life that has touched it that is so incredible. Being able to re-create an 'approximation' of that feeling in itself is incredible, for that reason looking into one of the Boyle Family's creations allows you to delve into not only another location all together but the different emotions that you relate to the surface.

I chose this series because of the emotions that I drew from the artwork, a kind of mix between a chaotic struggle or storm or a peaceful isolation with nature. I love how realistic the pieces are, as if the artwork itself is lying to you, pulling you into its false reality. I think the Boyle Family's works fit perfectly with my title of 'Truth, Fantasy and Fiction', as it has influenced me to look into the creation of seemingly realistic surfaces and textures. This reality that the manage to create encapsulates me, although gazing into these realistic surfaces makes me wonder what emotions or realities I could create if I were to make my work more abstract.

In response to the Boyle family collection inspired by sand, I have been experimenting with clay. The piece is made from white clay which I have then recipied after painting with an oxide. I am really pleased how the iron oxide highlighted the uneven and organic texture of my clay piece. However, I'm not sure if the clay was as delicate of a material as I had hoped - I think some further experimentation is needed with the material.

The two experiments on the left are made from modroc. For the first sample I used a back of paper pulp to add further texture to the piece and although I love the effect it created the sandstones, that I wanted to paint it, didn't look right. So I resorted to a more purple/blue scheme. Overall though, I am more pleased by the 2nd sample, which I placed on a easel to dry. I think both the texture, colour and the PVA coating were really successful in creating a realistic natural surface.

For my first photos in response to the Boyle family I decided to explore Cardiff Bay. While walking toward the water I happened upon some surfaces that reminded me of my artistic work. I took photos of each surface, experimenting with focal points and angles.

← The close-up and the picture of stone particularly remind me the rough stone textures that I responded to using woodcut. I'm really with the depth that the angle of the photo achieved. - I feel as though I would almost touch the surface as I glide my fingers across the glossy photo.

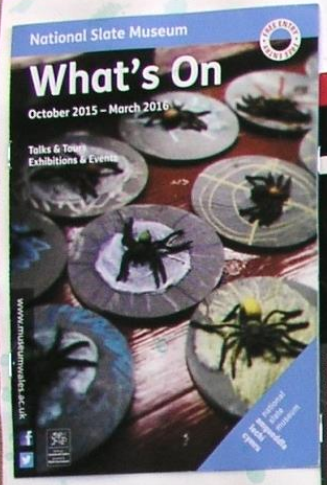
To start responding to my photos I have been experimenting with different scales of pencil lead to create a the same kind of depth that I have achieved in the photography. Although I am pleased with this experiment I think it has encouraged me to experiment with more 3D possibilities — perhaps clay.

This piece has to be one of my favourites, I love the way that the metal hinge appears to be bleeding rust red cement into the stone. I feel almost entrapped by how the stone yet controlling metal is almost framed by the surrounding textures. Due to the different textures on this piece I think it would be ideal for a clay tile piece, possibly also experimenting with candle. Hopefully the exercise in response to the Boyle family will be as successful as the woodcut tile piece.

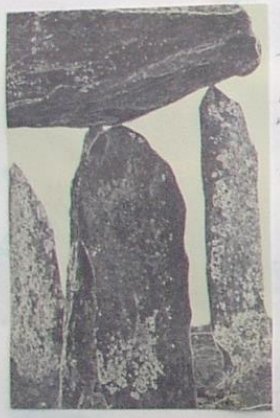
I love the peeling away white areas in the photos; they remind a need to scratch away at photo. They remind of some of Boyle's natural rocky surfaces, but also a little of their microscopic photos of skin tissue. White areas coming out of the photos. I think in order to respond to both Boyle and my little of found surfaces I will definitely be going down a 3D route, which will hopefully allow me to translate this 'want' to scratch and glide your fingers across' the photos to my own 3D work.

Continuing with the idea of clay, the sample below is a lot more delicate than my previous experiment. Overall I am pleased with the piece, I think it has a slightly more naive manner than I had intended. This adds to the idea of the samples only being an 'approximation' of the truth as the Boyle family had intended for their pieces. However this naive element does make me wonder what my work would be like if I created more distorted and unusual 'approximations' of the truth.

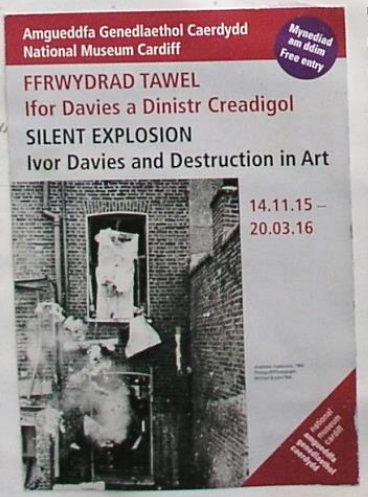
# Gallery Trip

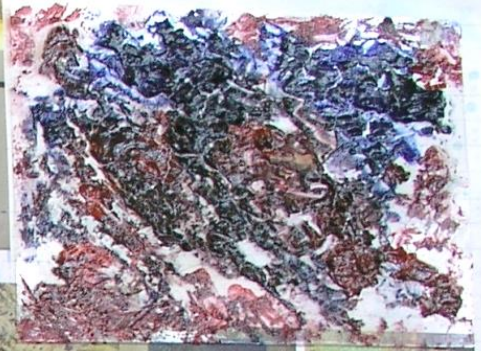


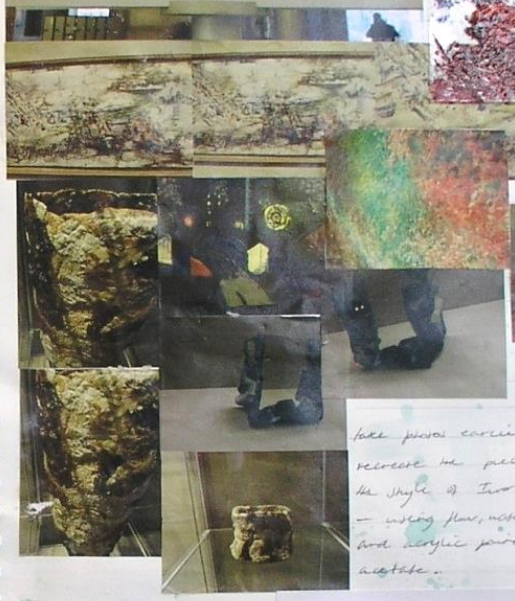
While in Cardiff I also [illegible] to Cardiff Museum to an exhibition by Ivor Davies. [illegible] of the largest exhibitions by person. Unfortunately we [illegible] not allowed to take photos of the work and due to many [few] of the pieces being online I was left with only my memory of the exhibition. Perhaps in some way this added to the 'Silent Explosion' as we were only able to experience the wider explosion of work and, maybe creating a more personal imprint on our minds. Like the idea of experiencing something through your own eyes not your camera lens. None the less the exhibition proved to be one of the best I have ever been to, with such a wide range of mediums used I found it hard to believe they were works all by one artist. Varying from film, sculpture, oil paintings, plaster on board, paper art to his childhood drawings of the Blitz.



This was the only leaflet I could collect from Cardiff Museum, and I couldn't find any postcards - my only set option was to buy the book on the venue but unfortunately it was a bit out of my price range. Anyway the image on the front is a clip from one of Davies' film pieces, featuring an exploding fridge falling from a window. I was so far confused then intrigued by this piece, to the point where I sat down on the pavement staring and watched it for about 15 minutes as it looped over and over.



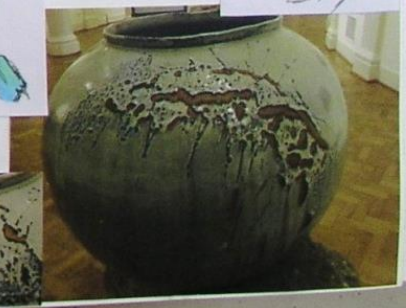




Another piece that I felt really inspired by was the one above. I decided seeing as I could take photos earlier to recreate the piece in the style of Ivor Davies — using flour, water, PVA and acrylic paint on acetate.

While exploring the rest of Cardiff I came across [illegible] unable to take photos of this pot I found to be Davies' textured canvases. organic behaviour of the I had to resist the temptation to run my hands down the side of the pot.

the museum I Although I was Ivor Davies' work, incredibly [simple] I loved the dripping glaze -



# Ivor Davies.

is a leading contemporary welsh artist and recently became a 'record' holder for one of the biggest exhibitions by a solo artist in Wales. – I first came across his work at that very exhibition.

The piece of his that intrigued me the most I couldn't find a photo of, however I did manage to find one with similar qualities. The piece had a base coat of tan coloured paint which has then been built on top of with plaster, and yellow, blue, black and grey paint.

The piece had a kind of tranquil feel to it and slight contrast from the tan coloured paint – yet also a steel provided by the blue, black and grey paints.

I think I'm going to respond to Ivor Davies I will first look at only his work, and then relate it back to my title of 'Truth, Fairy and Fiction' in surfaces – Perhaps through looking into mold or lichen.

As my first responses to Ivor Davies I have been experimenting with creating the same kind of textures that I loved so much about his abstract relief pieces. – The experiment on the left was created using flour, water, PVA and acrylic paint. Although while work the mixture proved hard to scrape off my palette knife, I do really like the outcome. The sample reminds me of some of the red and purple textured paintings I saw at the 'no photos' exhibition.

In continuation of responding to the textured artwork that inspired me so much, I decided to respond to the dripping features of Ivor Davies work using candle wax on cardboard and later painting over the top. I loved the effect of the dripping wax, finding it hard to resist the temptation to run my fingers over the cracking wax. However, in doing so some of the wax has begun to peel away. Although I tried counteracting this effect by covering the samples with a large amount of PVA, the material is still a little brittle. I am afraid these samples may not have a long lasting effect like the Boyle Family textures. I think I am going to try applying the wax to different surfaces to see if I can make a more hard-wearing selection of fake surfaces.

One of the pieces from the exhibition that I was able to find later was the decaying folders, named 'Death and Taxes'. I loved how the folders appeared to be melting away, mounted on the wall in all their 'glory'. I just couldn't help myself, I had to have a go for myself! I could find any fake folders, so I settled for making mini versions out of paper towels and acrylic paint. Although mine don't particularly look like they are melting away, I used a heat gun to burn the edges, aging each of my fake folders.

I have really enjoyed creating these rust abstract surfaces! Although, I think my favourite are the wax experiments. The dripping, spreading out in all directions reminds me of some of the moldy or lichen/mossy surfaces that I photographed for my Boyle responses. – I think the next step is to refine some of my textured surfaces, perhaps on canvases or on boards, and then to perhaps look into the shapes created by mold and lichen for further inspiration!

# Canvas #1

To further my experiments with work, I decided to incorporate paper pulp, flour and paint medium to create a range of textures. Although I am pleased with the outcome of the piece, but my favourite texture remains the work. It really reminds me of some of the moss I photographed earlier in the project due way that it looks as though it has spots and wells and the work of bacteria is so similar to we dripping work. I think I am going to need to experiment with colourings and possibly base my next photo around this abstract idea.

# Canvas #2

In this experiment I continued with the use of paint mediums, flour and paper pulp to add texture to the surface. In addition to this to add a grainy, rough surface I used sand. I was really pleased with the results, I feel like it is perhaps bringing the Boyle Family's work back into my experiments by using a natural material. If I were to focus on abstract moisses and lichen surfaces really well, it would be interesting to see how the wooden surface would mix with the rough natural sand.

Continuing my response to Ivor Davies, I wanted to experiment with creating texture using machine embroidery - an different layering technique. Although I like the dispersed texture, it isn't quite as built up enough for what I would like to go on to create.

# My Lichen + Moss photos.

To further my exploration of 'Fluidity, fantasy and form' in surfaces I have collected photos of moss and lichen that I can work to transfer into abstract surfaces. I'm really pleased with the results, as the photos reminded me of my work

responded, layers upon layers of life growing upon everything creating this beautifully chaotic surface.

Sticking to thoughts about the kind of shapes that I want to convey in my work responses I have completed a

small pencil tonal drawing of a section of one of my photos. Using a graphite pencil I varied the textures on the drawing. I think when I come to the 3D textural development the areas that are very lightly shaded will be replaced with either paint or bond and textured lichen areas with rosin or candle wax. Bringing back the idea of taking a natural material and manipulating it with the pulp - keeping some traits in the construct.

In response to my photos I have begun making lichen inspired samples - one from 'plaster and paint and one from ink and water. I really like how they have elements inspired by Ink Dunes but still suggest moss and lichen.

## Canvas #1

Using flour, PVA and sand, I tried to create a more clear and abstract version of my photographs and pencil drawing. Although I am pleased with the outcome, the piece took a lot longer to finish than I thought it would. Even so, I like how the piece still has elements of my previous concepts in response to Ivor Daniels. Although the colour scheme and main inspiration has changed it still got elements of the shapes, texture and brushstrokes that inspired me in the first place.

## Canvas #2

The second experiment used the candle wax, pastels and sand that I had been so excited about trying. Unlike the first piece, this one took less time to balance in a finished yet organic way. - Mainly because I let the candle wax do its thing. However, as much as I love the texture and organic approach, I also prefer the colouring on the previous canvas, as although this contrast the colours seem to hold more true to the surfaces that I was inspired by.

Continuing with my experimentation in creating lichen and moss style relief pieces - I have made a piece from clay - using a fork and a clay knife to create texture. I was really pleased with the piece but felt like it needed a little more depth. So, I decided to glaze it with two

shades of high fire glazes. I'm really pleased with the piece I love the subtle quality to the glazing - as it the clay provides more texture to the texture and the glaze provides the finishing.

# Interim.

For my first step in exploring 'Truth, Fantasy and Fiction' in surfaces, I found myself at a bit of a stand still. Having focused upon the realistic and abstract in my two previous artists, I still couldn't find a surface or texture that truly inspired me through both its natural colours and shape. - I continued flicking through the pages of my sketch book, when I realised that the artworks that I had enjoyed were going textured reds, yellows and browns. At that moment I knew my next work had to be RUST!

Picking my camera up, I went on a walk to find realistic surfaces to turn into abstract rust patterns.

I have presented the photos in a contact sheet form and will select my favourite, to later inspire some 3D work.

I found an old rusty sign while walking through a housing estate - where the metal had started to break down, it appeared red through the sign was weathered away. I love the toned pattern [illegible]

a texture of dripping, cracking rust on a [illegible] of colour. The signs really [illegible] of Iron Dunlop's [illegible] Looking closely you can [illegible] a hint of 'speckled' [illegible] where the rust [illegible] beginning to bubble and [illegible] break away

The photo above almost reminds me of how Dunlop's 'Peach and Taxes' had decayed the old tax folders.

I also came across an old peeling white rusty gate. It actually reminds me a little of some of my flour and acrylic paint droplets, crossing away from the surface. I feel like this surface is trying to wade into a clay relief piece, perhaps using dried slip cracking away to reveal burnt circles.

The photos in this section were taken from a scrap yard. The abandoned objects screaming out 'Rust'. Running my hand along the corrugated iron walls, I realised the toned amount [illegible] colours [illegible] the most [illegible] patterns, ranged from reds, oranges, purples, pinks, browns and even some areas [illegible] black. I think I will have to [illegible] to create [illegible] the same transition in the photos.

# Enlargements

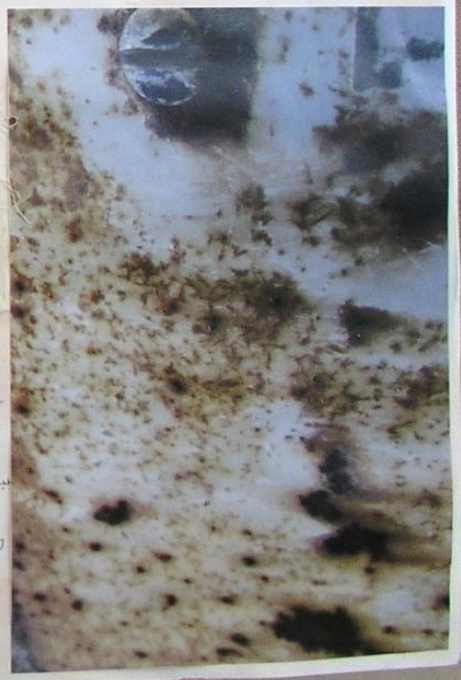
Selecting my favourite photos from my contact sheet, the first few of my collection had to be the rusted sign! I love the streaky effects that weather has had on the rust. Making it appear as if it is melting straight off the sign. In this photo I also love 'ghost' text left behind by the fading black paint, contrasted with dripping rust it looks as though the text is growing. However, you can only just see the bubbling, crackled rust from this photo, while the close-ups that have a more Ivor Davies inspired shape. Nevertheless, the contrast between the burnt rust and ghostly growing text text definitely make this one of the most impactful from this collection of photos.

I have selected the photo below because of its close up of the rust's texture. The faded to one burnt areas of rust look as though a heat gun was used to burn the photo, peeling, fizzing and crackling the paper to dust.
I wanted the photo to focus on the rust for the main focal point, however, it doesn't take for the curve of the S to steer your eyes away from the burnt rust and your brain across the photo. I felt like this accidental journey helped prob to feel like a more finished piece, as if it is balanced enough that would not need to add anything to it. Which I think will help me later when creating more abstract pieces, as it shows how two contrasting shapes; one organic and growing off the surface and the other a clean cut (although a little weathered), can compliment and make

# I Love the Contrasts

on this photo, how it appears as though it has been burnt away. Crossing the primer and peeling the rust, it almost looks like its bubbling were melting down the sign. I love how dark, textured the photo are. I find myself trying to name some of the shadowy rust. I feel as though this photo is trying to be warped, wet, maybe smeared or burnt (maybe even both). I would also like to experiment with warp printing and I am not sure if this photo is detailed enough.

In response to the towering (and surrounding) images, I have horoprinted the rust shape and outlined with bird - It's a shame that my ink outside a most receptive colour as bird my 3D plastic on canvas experiment - However I do like really what the texture of the piece.



I love the texture on this piece, it really reminds me of

Ivor Davies'

work - in both the peeling and overgrown quality and in the mixture of colours in each layer. The texture also really reminds me of my glaze on fabric bought on the previous page - it is definitely a process I would like to connect with.

I chose this photo due to the feathered effect that the rust is having on the metal - it almost looks as though the rust has been painted on with water colour. - I wonder if I could create this effect with

Glazes?

Again I chose this photo because of the rust's

Texture. I love how each layer of the gate seems to have different colours, it almost looks as though it has been burnt - each layer being more singed and toasted than the last.

I love this photograph, it really reminds me of my textured piece I made to my gallery page - cracking and peeling away from the surface. It also reminds me of cracked glazes, I feel as though this piece is just crying out to be made into a clay piece - the orange resembling terracotta clay - and the darker areas, iron and manganese oxide.

## Mono Print.

In response to some of my rust photos, I have completed a monoprint - However I used too much ink to get an even print, meaning I had to outline it with black pen. However, I really like the effect as you have to search for the rust shapes - perhaps this rust has already taken over the paper?

I think the next step for my work is to actually experiment with working with rust. - I think I will need to do some rust dyeing with different types of tea

In order to figure out what kind of work I want to create

# Rust Dyeing!

As my first experimentation with rust, I decided to do some rust dyeing - using an old nail and just a few old bricks - and regular black tea as catalyst / binder to create the beautiful patterns on the fabric.

In continuation of my last experiment, I have been boarding a rusty brick plate that I found in a parking lot about a year ago - as well as an old section of pipe - covered in copper oxide. Covering the page in tea and then placing the rusted items on top of the paper and then leaving them. - creating such beautiful purples, blues and oranges. - The piece really reminds me of Ivor Davies' work, in both the colour where and the feathered effect around the dyed areas. Perhaps rust was the weathered surface I was looking for all along?

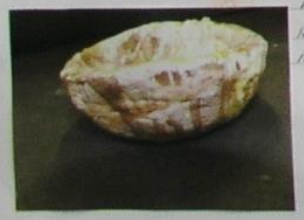
# Experimenting with Clay!

Looking from my photos I have made a collection of clay work - experimenting with textures, shapes, slips and glazes.

This is the first piece that I made in this collection - using a bowl, white slip, yellow iron oxide and clear glaze. The cracked areas were created using a red over the clay - causing them to

## Red Clay.

- decorated using a clay tool. I really like the ultimate rust look and can't wait to glaze some of the others



## Slips + Clear

to repre
last exp
wanted to
of the processes
the first with
the red clay
the the second

## Rustic Shape

In this rather **Abstract** bowl, I wanted to experiment with a **Rougher** form. Although I quite like the effect, I preferred the pieces that looked like they were [illegible] glazing. I think if I were to continue with this effect I would want to take it down a notch.

## Oxides

Refining one of my last [illegible], I wanted to experiment with glazes and oxides layered on top of the [illegible] rust texture - applying them to wet clay creating a **fading** effect. [illegible] **bringing the piece to Life!**

Using the same process as my first bowl, these two pieces were made with red clay - instead of white. - Pouring the left with glaze and dipping the right. Overall although I was pleased with my first bowl, I do prefer the **peeling** effect with the red clay on both pieces.

# High Fired glazes

Experimenting with a more crinkled effect as well as high fire glazes whilst keeping the same decoration. I am really pleased with the aesthetic of this piece, the dripping glazes, rustic peeling edges and the cloned effect → However I am not sure whether I like the harsh and dark one of the glazes is.

## Still

With the same High fire glazes I wanted to create two pieces that would sit as more toned down samples, inspired by a previous work. Inevitably the piece with the more twisted shape seems to lend itself to better decor. However I prefer the glazing effect - which makes me wonder what they would be like if I were to

## Swap the glazes?

## With Slip

Continuing with my slipped mug pieces, I wanted to see what would happen if I were to add high fire glaze to the mix → I was not disappointed! I think the next step would be to create another bone mug to wonder process!

In correlation to the last sample above, I wanted to see if I could recreate the effect with paint and acrylic paint. Although I like the effect, I think some more experimentation is in order to enhance this process!

To repeat the glaze work on the previous page - I have used lots of the darker glaze, allowing it to highlight areas of the clay work rather than completely drown it.

Using the same quantities of glaze as the last experiments I have been to not red clay producing a more mellowed and not like real fading RUST!

Using one of my most MONO prints, I brought it to life using blue and green watercolours. I'm really pleased with the effect and I think it has inspired me to have more abstract colours in my work. Possibly some of the Stoney blues high fire glazes!

The Ultimate glaze combination! After all of my previous experiments, combining all of my favourite Methods I have probably found my favourite one of the lot.

However, I think to further the effect of the Stoney coloured glazes I am going to repeat the process on a more 'artistic' 'messy' shape!

For the last clay piece in this collection I combined the red clay, use of slip, high fire glazes (including the Stoney blues), oxides and the peeling 'messy' inspired shape.

Skill building

or sentence three times. If time permits, write a short story using as many of these words as it appears. Keep your pencil sharp.

B. Bonus Sentences

2 Did for the key all dog why see you put car
3 She did not see the see bus. Ask her f her site
4 Tom has was the one car. Buy all
5 Put out the dog now. the dog now.

C. Bonus

6 to me, t
7 I am to
8 I will tall
9 In order t

to see the zoo on Tuesday.
ready to go to the play.
me to me for a road map.

Accuracy/speed check 15 minutes

Not more than two error

A.R.28 Be fail we must to say how arr team 11
that the man in your works have come what 23
in just a small dispute. We do trust 26
work at work again. (61.19) be 28

A.R.21 As a typist you must be 11
out all the letters of the alphabet 21
some forms of layout that 26
you should seek help. (41.

1 2 3 4 5

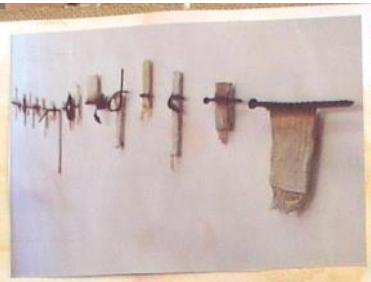
Record your progress

Months have passed since you left the Sales
feel it is now a good time to
that 10 years we have been pla
work and are sure you will

UNIT 37

47

I'm really pleased with the outcome - it seems the processes all fit Perfectly together in this piece. However, I do feel like I have explored clay and glazes to my limit now and wonder if there are any other materials that I can incorporate into my 'Truth, fantasy and fiction' surfaces.



# Alice Fox

I first came across Alice Fox in 'Textiles' by Mary Schoeser and in her book on natural dyeing processes. It was actually her work that inspired me to try and some natural dyeing of my own. Although I will not be purely studying her work because I want to focus on the fauna of my title 'Truth, Fantasy and Fiction', and her work is more close to my subject matter - I would like to take inspiration from her style & pioneering of the rust marks to make my own more refined.

# Sue Hawkins.

I also came across Hawkins' work in Textiles by Mary Schoeser, and again although I do not wish to purely study her because I want my work to be a little more 3D - I would like to take inspiration from her method of embroidery and her choice of colours in her work.

- Introducing a little more abstract colour in my work I recently created a piece of rust that I made especially for this section, changing both the colour and brightness and then highlighted areas with white. I really like the use of opposite colours on the page and I will definitely consider using more colours to highlight my rusty effect!

# Els Van Baarle

Els van Baarle is a textile artist and teacher from the Netherlands, teaching surface design all over the world. I first came across her work in 'Textiles' by Mary Schoeser, flicking through each page trying to take in all of the beautiful artwork that it contained. I stopped when I saw the bright, rusty coloured piece. - Looking more carefully I saw that the piece was actually an old map, altered to look like a weathered surface.

The piece is called 'On the Road again' and it focuses on reuses maps to create fake weathered surfaces. - The piece almost looks as though it's a natural window, the dark rust like effect framing the yellow area where the map is most visible. It looks as though the map is trying to break out of its rusty exterior. The contour lines of the map resembling the clouding, feathered rust effect. With small splashes of batik showing the true colour of the map, again alike paint peeling off a rusty surface.

The piece was created by slowly and carefully applying paint and wax to the surface of either cotton, silk or paper, described as a 'rhythm' that she will repeat over and over one each piece. Referred to a colour nuances, as the piece has almost endless layers of batik and paint creating this peeling rust like depth. According to Van Baarle, her work is often compared to old walls as they peel away to reveal the beauty of its past decor. She has also stated that one of the most important aspects of her work is the 'Mark left by man. Marks survive, but their meaning remains a mystery'. I although I am not sure I want to include handwriting and inscriptions in my work, I understand how it is able to bring her pieces to life and highlight the truth of them. However, the aspect that inspired me the most was her use of maps to create the weathered surfaces, as if they provided the start to her never-ending layer of paint and wax.

The piece definitely has an intriguing quality to it. I [illegible] of trying to decipher the hidden map, figure out [illegible] of paint and wax create this [illegible]

[illegible] artist and to further my practical [illegible] to experiment with how to alter [illegible] of Van Baarle. Then once I have chosen [illegible] I am going to relate this new process [illegible] that I have been making. I hope that by [illegible] this method it will add another quality to my [illegible] and outline the fake weathered surfaces that will [illegible] 'Truth, Fantasy and Fiction'

In response to Kate Beadle I have created a series of pieces using collaged map and acrylic paint.

In order to fulfill the template further I have begun working this idea. - photocopying one to print onto photo paper and burnt into it, and the work I have added modelling paste to one surface

The last of my samples I chose to stitch into - although I like the effect I prefer the previous two samples. I have to like this collaged map method further I am going to make some paper bowls. - and experimenting therefore also using modelling paste/plaster and paint to look like rust

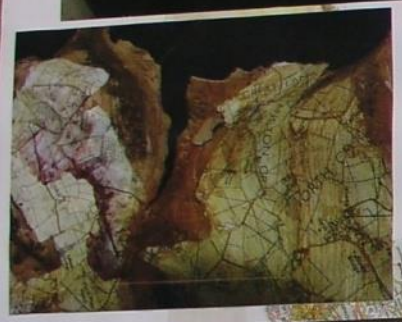
In response to my last work I have started to develop my ideas back into 3D bowls - Creating a series of map bowls moulded around little cheese cup cups. I love how delicate they are, even though some are a little wee blobby powered then others.

# Paper

Introducing

# Modroc

Considering if I would like to bring clay back into my work I decided to create a quick piece in a bowl mould, to then decorate with map paper - which I have then varnished with black acrylic paint.



This piece is one of my favourite from our collection - made by layering wet clay into a bowl mould. After the first layer of material I became so scared the piece wouldn't survive firing. I then decorated map onto the pot instead, and then painted the piece to resemble a weathered surface - this is definitely a method that I would like to use in my final piece.

# Final Piece!

decorated with plaster + sand + acrylic paint

huge paper pot - moulded around old plastic light fitting

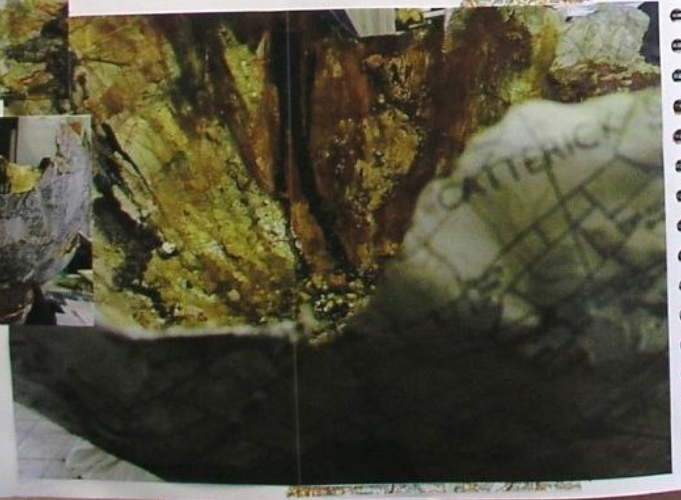
plaster, sand + acrylic paint

huge map bowls

x2

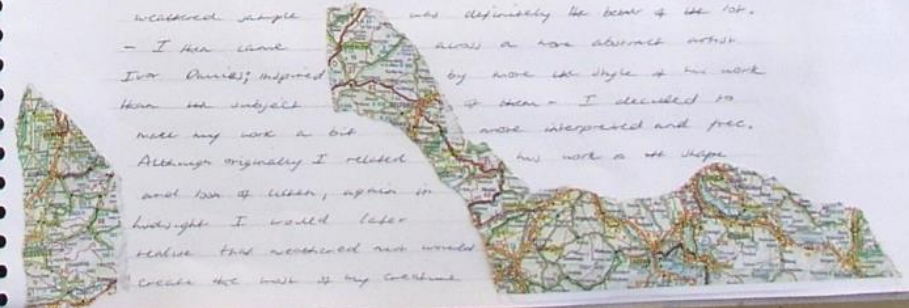
In preparation for my final piece, I wanted to try out my 'hand' method in how to weave the piece - to see if it would support itself. The piece worked really well but for the final piece I may need to reinforce it with material.

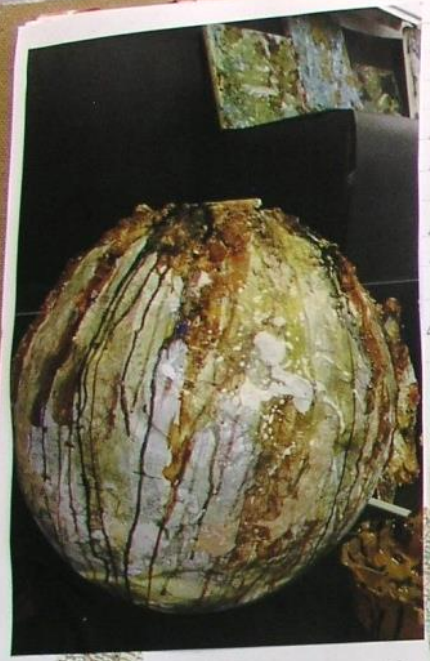
# The Piece



To round up the project, I wanted to create 3 pieces that would look as though they were emerging with rust. My field 'Truth, Fantasy and Fiction' required me to create something that could fool the eye, create a faux weathered surface as it were.

I was first inspired to create faux surfaces by 'The Boyle Family', the quote 'Art is only an approximation of the truth' captivating my eye. - I started off with just wanting to create faux surfaces, although in hindsight looking back at my responses my work weathered simple was definitely the best of the lot. - I then came across a more abstract artist Ivor Davies; inspired by work the style of his work than the subject of them - I decided to meld my work a bit more interpreted and free. Although originally I related his work a lot shape and form of them, again in hindsight I would later realise that weathered rust would create the most of my continue.





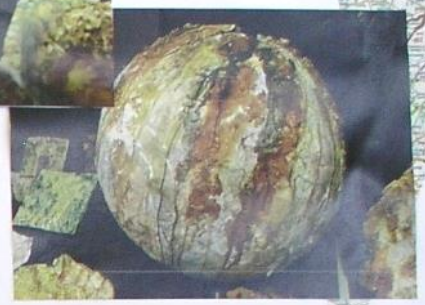
place. Finally the last artist to catch my eye was Elis Mae Brooke, having moved on to next at this point. I came across her work in 'Textiles' by Mary _____. I was so intrigued by her piece 'On the road again', I received how the contour lines of the maps she used was like her new pattern and dances on the metal surfaces.

Going on to make my pieces I hands decided the mediums that I was going

to use. - Map paper (mice PVA), plaster, sand and acrylic paint.

- Using some old lamps shades to mould my pot and two bowls, I began

to decorate my pieces. The most difficult part in creating these pieces had to be the pottery pot / bowl I had cut in half to take off the



mould. - As I knew that I would have to decorate the pieces of the pot separately, otherwise the entire pot would collapse, I did not try to fit the pieces together until the end of my exam. In order to ensure that the pot would not collapse I had to reinforce it with a board of wood to join the pieces together. Luckily I had enough time in my exam to make the bowl and then paint my time to complete the whole latter. I'm really pleased with all three of the pieces I took the packing effect of the map paper - it really reminds me of the packing running around in many of my photos - however I think the pot is my favourite, probably due to how difficult it was to create. I have the three pieces carefully now up my table of 'Truth, Fantasy and Fiction' as the create four surfaces with using a range of processes and materials to create my perfect wallpaper mash!