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Realistic surfaces create a lie

Mod roc canvases

The Boyle Family

The Realistic/The Abstract

Truth, Fantasy and Fiction

Clay relief pieces

Illusions

Rust + Lichen - almost unreal surfaces

True/False
The Boyle Family

The Boyle Family is an exhibition by Mark Boyle, team. The exhibition is part of the Boyle family's legacy at the National Museum of Modern Art in Tokyo. The collection features several sculptures and installations that explore the relationship between art and nature.

In response to the Boyle family exhibition, I have been experimenting with clay. The piece is made from white clay, which I have been working with for several weeks. I am currently focusing on the use of clay as a material to capture the essence of the different elements that make up the landscape. The clay pieces are fired in a kiln, and the resulting colors and textures are a reflection of the natural world's beauty.

The piece is 1000 years old, as is the clay used to make it. It is a representation of the natural world, and the piece is an attempt to capture that feeling in a material form. I think the further experiments I needed with the material.
For my first piece in response to the Green family, I decided to explore Ousepool. I chose this location because the area
I happened upon some images that reminded me of my visits to the area. I took photos of various
objects, experimenting with focal points and angles.

This led to the use of a range of images, particularly nature, the photography itself, and the process of creating
the piece. The overall theme of the piece is a mix of nature and human influence. I feel that through
the process of creating the piece, I was able to express my feelings across the various pieces.

In response to my photos, I have been experimenting with different styles of painting
leading to create a range of different styles. I have been experimenting with photography,
although I often prefer using my camera. I think this has encouraged me to experiment with more
photographic techniques—perhaps clay.

Considering with the use of clay, the simple lines are a very
more aesthetic than my previous paintings. I will continue to
paint with this medium. I think it has helped me to
explore different techniques. I feel that this piece is
important for what it means, possibly being an
experiment or a demo of what the Green family will
be or interested in the creation of the piece.

I also feel that this piece is a personal reflection of my
own journey. I love the way that the Green family appear to be
exploring new ideas, not content with the status quo. I feel
that this piece reflects my own journey and what
I feel as interesting for a young artist.

I hope that the Green family will enjoy the piece and
be inspired by it.
Gallery Trip

Visit to Cardiff I also went to Cardiff Museum. I was an exhibition by Ivor Davies a Dinist Creadigol. SILENT EXPLOSION: Ivor Davies and Destruction in Art

14.11.15
20.03.16

While exploring the rest of the exhibition, I came across a piece where the artist focused on the theme of destruction and decay. The piece was a series of photographs depicting the decay of materials over time. The artist used a variety of techniques, including the use of decay and decayed materials, to create a sense of temporality and the passage of time. The photographs were accompanied by text explaining the process of decay and the artist's thoughts on the subject. Overall, the exhibition was a powerful exploration of the themes of decay and destruction, and the artist's use of photography and decayed materials added an interesting layer of depth to the work.
Ivor Davies is a leading contemporary Welsh/Indian artist. In his work, he blends traditional Welsh aesthetics with Indian influences. I first came across his work at an exhibition.

The piece that most intrigued me was the one of the church in Wales. I couldn't find a piece at first, but eventually I did.

Ivor Davies has a way of capturing the essence of his subjects in a way that is both realistic and poetic. His work is a study in contrasts - the old and the new, the natural and the man-made.

His use of color is particularly impressive. He uses shades of blue and green to create a sense of depth and atmosphere. He also incorporates elements of Welsh landscape, such as the mountains and the sea, into his work.

Ivor Davies is a true master of his craft. His work is a testament to the enduring power of creativity and imagination.
Canvas #1

To make my experience with water, I decided to incorporate paper pulp, flax and water media in a Range of textures. Overall, I am pleased with the results. A few pieces did not work, but my previous attempts provided new ideas. It seems most people & a few others I photographed did not test painting with paper pulp in the project. I was very much in love with it, and seeing it has made more versatile work more accessible. I guess it is already in my experience, which I think I am going to need to experiment with currently and possibly with my new found; I am sure we will experiment further.

Canvas #2

In this experiment, I combined with the use of paper pulp, flax and water media to add interest to our surfaces. In addition to adding a glossy, opaque surface, I used binders which I used less and not really pleased with. I feel like it is perhaps bringing the boys many ideas from my experiments by using a number of materials. If I were to try a similar method, I would use research better, but I would be interested to see more the surface interest and mixed media paper more natural work.

Controlling my response to Ian David, I wanted to experience with what kind of paper using natural materials - an unfinished layered triangle. Although I have an experimental idea, it was quick as I felt age enough for what I would like to get or create.
My Lichen + photos:

To further my exploration of text, history and form, I have collected pieces of lichen and moss that I can use to make a textured surface. I'm really interested in the texture, as the paint would seep into my work.}

Looking to create a piece that is inspired by nature and uses the grid as a framework. I have completed a small pencil and drawing of lichen growing on a rock. Using a graphite pencil, I could see textures on the surface. I know that I want to use 3D relief to enhance depth. I hope that the piece can inspire others to appreciate the beauty of nature.

And all leaves and flowers will be used in the collage. Basing these works, I hope it brings a natural pattern and meaning it with the wild - keeping our place in the environment.
Canvas #1

Using paper, PVA and sand, I tried to create a more abstract and textured result of my
previous work and previous images. However, I am pleased
with the outcome, one piece once in the image
was an image I thought it would be. Even so, I
like how the piece was not identical to my
previous images. To respond to Iron Springs,
although no shape or main inspiration has
changed is one of the elements of tree shapes, shapes,
and material come together in this piece.

Canvas #2

The second experiment used the canvas and
paper and sand that I had been used. It was a way
of doing things. Unlike the first piece, with the
bark that came to resemble a fused tree,
I really liked the result. nearly because I like the
canvas and how it was drying. Naturally, the result of the
materials and organic approach I had put
myself on, leaving it to the cardboard was always
more abstract and seemed to be what I meant
when I was inspired by...
I stood in an old, empty room, staring at the things around me. I realized that I had always been too afraid to break down, yet it appeared that things were just as they were behind closed doors. I had never been able to stop looking at them, despite the fact that they were too much. I closed my eyes, pained in a moment of memories from my past... when the door had been broken down and the memories had come to a head. I also closed my eyes, and the memories came flooding back.

I closed my eyes. I closed my eyes. I closed my eyes...
Selecting my favourite photos from my previous work, the first few of my collection had to be the initial stage. I have the unusual feeling that success has had on the rise. Making it appear...

...as if it is walking through off the sign. In this piece I also used black ink left behind by the feeling black piece, combined with stripping paint it looks magnificent and at times is growing. However, you can only just see the handwriting, created into two separate photos, which can change up one have a more 'over done' inspire shape. But careful for the contrast between the boxes and greatly growing. There are definitely more on the two most important from two versions of poems.

I have decided the poems because of its review of the main review. The faded to the word, where at most look is through a piece you can create. Keep the poems, reading, finding and recreating the paper to check.

I wished the piece to pass the test for the other piece. vlue larger. In another take for the other to use to be come your eyes away from the board will not be much affected. The poem I feel there was accidental journey helped poem to feel like a more present piece, as it is presented enough to make one read. Anyway to this black, I think will help one when creating more normal pieces. So I choose this two contrasted shapes, not original and growing off the opposite not be come a clear and certainly. A little insistent, can impact of piece.

In response to the swimming (and surrounding) images, I have been presented the river shape and connected this then. It is a shape change my

...I wonder if the word is trying to be successful wire, maybe broken in time (maybe even back). I would also like to compare more surprising and it can not sure if one place it described enough.

...though the poem is dying to be inner-ized, maybe broken in time (maybe even back). I would also like to compare more surprising and it can not sure if one place it described enough.
I love the texture on this piece...it really appealed to me.

Ivor Davies

With the matting and sizing, it was smoothed & smoothed in each layer. The process also really reminded me of my previous clay - and the closer, Macro, often and magnified grids.

Mono Print.

In response to one of my art pieces, I have completed a monoprint. Here I used an unusual method, using water to print the image. I place a sheet of paper on the water mark, then I made a second print using a sheet of clear plastic. The water mark has already worn the print.

Again I chose this piece because of the marks

Texture. I

The use of each layer of the piece means to have different layers, in essence, looks as design. It has been drawn - each layer being made dry and traced from the loose.

I think the next step for my work is to...continue experiment with printing using mud.

- I am very interested at the moment in using styrofoam for printing, with different types of ink.
Rust & Dyeing!

At my first experimentation with rust, I decided to use mud, mud, mud... using mud on old wood and put the mud inside, past paper, using mud as catalysts. To create these beautiful patterns on the fabric...

In conclusion of my first experiment, I have been using a muddy black plane... I found it a perfect tool. I've used it on an old wooden table, covered in copper oxide. Covering the paper in mud and then placing the rusted leaves on top to create the paper and then leaving them. - creating some beautiful projects, rescue and others... - The piece really surprises me and I've named it "Gingerbread". Is it a matter of rust or has it been rusted purposefully? I was looking for...
Experiencing with Clay!

In the rather Abstract, I wanted to experiment with a Rougher form. Although I didn’t like the effect, I decided to paint it.

I preferred the pieces that looked like they were made from a mix of clay and glaze.

These are my abstract pieces, using various materials.

This is the first piece that I made in this collection – using red clay, clear, and oxide glazes.

Some pieces were coated with oxide glazes, causing them to look like the pieces.

Red Clay.

I really like the way red and clear come out in these pieces.

Clear is a clay mix. I really like the way it came out.

Life!

On oxides, I decided to experiment with glazes and oxide glazes. I left some pieces on top of the glazes.

Some pieces were made with clay and oxide glazes.

Peeling effect with the red clay on these pieces.

Using the same process as my first pieces, these pieces were made with clay and oxide glazes.

Peeling off the top with oxide glaze and keeping the clay pieces.

Overall, it was a lot of fun to experiment with the red clay and oxide glazes.
High Fired Glazes

Experimenting with a more crackled effect as well as a
highly glazed piece while keeping the chance of becoming
a real glazed piece. I am really pleased with the addition of the
pieces, the crackled glazes, marbling, peeling edges and the usual effect. I have not done these before, but now I
see how these can become images of the surface colour.

Still using the

Some High Fired glazes I

wanted to use

were not used.

In conclusion to the last simple
point, I wanted to see if
I could achieve the effect
with paint and acrylic
paint. Although I like the
effect, I have been more
experimentation in order
to understand how

Swap the glazes?

To reverse the glaze see in the
previous page. I have used
lots of the Glaze Glaze, allowing
it to highlight areas of the clay
one color or another than expected.
The Ultimate glaze

Conclusions: After all of my previous experiments, creating all of my favourite

Methods. I have finally found my favourite one of the lot.

However, I am now firmly of the opinion that it is best to use a mixture of clay and water as a base, to which I can then add various pigments and glazes to achieve the desired effects.

For the next clay piece in this collection, I intend to use a combination of red clay, white clay, and perhaps some gold pigments. I am excited to see how this will look with the underglaze and the glossy finish on the surface.

I'm really pleased with the way the panels are set perfectly into the piece. However, I do feel like I have explored clay and glazes to my limit, and it is time to incorporate more diverse materials into my work.
Alice Fox

Sue Hawkins.

I also came across Hawkins! I love her work. It is really truly the best. I love my work to be a little more 3D. I would like to take inspiration from the roundness of Hawkins and use it on all kinds of the same ideas.
In response to 'Piranesi'

I have created a series of pieces using layered maps and mixed media.

The use of my samples I chose in this course, although I like the effect. I prefer the moodier feel I samples, I think to feel the weight, map material, I am going to treat them in different ways. I choose more varied maps as well as mixed media pieces. Please send prints to look like maps.

In response to my love of maps, I have created a series of maps with "Piranesi" creating a word as my basic background and varied them with map images. I love her designs in her love of maps, and I decided to use a table out slightly different map images.
Incorporating Modroc

This piece was made by deconstructing a map and then sandwiching it in Modroc while I made papier-mâché over the top.

Paper

long ago I spun a web with a verminous thing in mind. it  dragged a long time. The house was filled with the thing. I tried to tear it down but it was too strong. I tried to burn it but it wouldn't go away.

I'm really proud of what I've been creating. However I don't think I'll keep it for long. I've been working on this piece for a while now. It's been a long journey and I think it's time to move on. However I do really like the流程 of the process. I think in order to pursue my passion I need to work on this piece.
Considering if I could like a busy day be on my work I decided to create a quick piece in a lot into, so I then decorated with any paper - while I have been interested with these various papers.

**Final Piece!**

- Decreased
- glued
- paper
- sand
- acrylic paint

- huge paper
- punch
- ham
- circle filling

- paper, view
- acrylic paints

- huge map

- bowls

The preparation for my first piece, I wanted to try out my first project, and then a mixture of the piece - however it was not very.

The papers in the front placed, made to be the piece what it was not to my face so nice.
To round up the project, I wanted to make 3 pieces that would look as though they were accidentally made with my hand. Tactile works and fiction required me to break symmetry and build a bowl for the eye. I used a piece of wood on the inside to make it look more."
plastic. Finally, the idea emerged of a ball covered in plastic, which I thought would add an interesting tactile element to the piece. However, I was not satisfied with the initial design, so I decided to incorporate a more organic form into the sculpture. I gathered some natural materials, such as leaves and twigs, and started experimenting with different arrangements. I found that the plastic-covered ball provided a nice contrast to the rough texture of the organic elements, creating a visually interesting piece.

In my next piece, I decided to focus on the interplay between light and shadow. I created a series of small sculptures, each of which was designed to cast different patterns of light and shadow. I experimented with different materials, such as wire and paper, and tried to create a sense of depth and movement in each piece. I also incorporated some natural elements, such as leaves and branches, to add a touch of organic texture to the sculptures. Overall, I was pleased with the results of this piece, and it was a great opportunity to explore the relationship between light and shadow in my work.