GCE A Level
Advanced
Art and Design

Fine Art
Component 2

KATE

Total Mark 51
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<th>AO2 Explore and Select</th>
<th>AO3 Record</th>
<th>AO4 Realise</th>
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The Truth behind the Microscope.
LOOKING INTO TEXTURAL SURFACES AND PATTERNS.

TRUTH FANTASY FICTION.

- Closeup of parts
- Zooming in on surfaces
- The truth behind the microscope
- The hidden stories we don't see
- Natural occurrences
- Natural surfaces
- Raised surfaces
- The truth behind the surface
- Reactions and changes in the environment
- The hidden myths in the world
- The hidden skinny in the room
- Where hidden is almost a fantasy as it never goes to life or open its treasures
- Also look at abstract art/artists,superficial, or colour and pigmentation
- Lesley Benson
- Sue Hewitt
- Anne Fujiwara
- Donna Lee Dowdery
- Maggie Page
- John Leckie
The Truth behind the Microscope

Text, the true is one plain of a matter. When first given the title I thought it would be something like a look into a life that I fantasized the artist's existence to be. I read a lot in the mystery of the unknown. To discover the unknown, I was drawn into the concept of the "Truth behind the Microscope" and the idea that the unknown is something new and different.

I would love to explore the idea of the unknown and the truth it holds. The unknown is an exciting place to be. It's a place of wonder and possibility.

Susan Hotchkis
First Artist

BACKGROUND

Susan Hotchkis was born in 1970 in New York City. She is an artist whose work explores the intersection of painting, sculpture, and printmaking. Her work has been featured in numerous exhibitions and publications, including the Whitney Museum of American Art and the Museum of Modern Art. She currently lives and works in New York City.

CONTENT

The piece that has been chosen to study in greatest depth is called "The Universe." The piece is a powerful depiction of the vastness of the universe. It appears to be a tiny speck in the vastness of space, yet it is a world in itself. The piece is made up of a network of thin lines that create a sense of depth and dimension.

My next step with this piece is to make a research of photographs as well as looking at the text. I am interested in the idea of using photography to capture the essence of the piece. I am also interested in the way that the lines create a sense of movement and rhythm.

This piece is a great example of how the artist is able to create a sense of depth and dimension through the use of lines and colors. It is a powerful piece that makes me think about the vastness of the universe and the complexity of life.
I think that these pieces are particularly resonant to my style. "The Truth Behind the Beige Cape" I have composed in and drawn upon the initial colours in contrast with the strikingly similar I hope to develop into a bold experiment in mixed media.

Being inspired by the artist, Susan St corpse has led me to explore these four sets of photographs titled "more beautiful" surfaces...we see. We see the sea and our emotions through the textured surfaces of these colourful prints. I have begun to experiment with different materials, raising elements from our travels and our travels are..."
Experimenting with Stitch and Shape

I wanted to begin my experiments with practicing capturing the shapes and forms of these unique rock formations. Some are simple, like driftwood yet they have been buffeted by the constant pressure of the ocean. In the images on this page, I have chosen to use oil with zinc oxide and earth pigments. Dancing with the terms mixture is an essential ingredient. I would like to continue further with my highlighted areas to draw the viewer's interest. This was done by using a mixture of oil and a thin layer of medium. I often use a soft brush mixed with stencil ink to highlight the fine pen work underlining an effective structure.

The finishing off, I want to suggest to really finish off the picture and then to add Susan Macnab's work.

These four colour samples were simply created by stripping away sections of paint using a piece of damp cloth. The result is very effective, I am not sure you can see it in the painting and the way they relate to really removes one of the final set of images with the blues and orange creating to form these intricate surfaces.
This page of experiments has been dedicated to focusing on the process of texture. I have created these samples by combining a mixture of techniques and processes which include the materials of plaster, flour, water, glue and paint. I began by mixing together the flour, water and glue to create a thick paste. This then was applied to the boards. I made a variety of mixes all with different consistencies since I had applied it to the surface. I left it to dry and begin to add sheets of paper over the top. This dried instantly meaning it was quick and effective to begin painting. With some of these samples I decided to paint and only pointed the surface. This allowed the texture below to be enhanced and drawn upon. I was happy with the effect of the dry-brush painting. It really creates a strong link to my images.

Other experiments had another element to them. I used poplar paint to give this particular effect, which would create a sheen in the glue. This has given my experiments greater depth and a final touch that it adds the images to look more closely.

The experiment above was a test piece for manipulating image. I added an overlay of acrylate when I peeled back the paper. This not only highlighted the dark creases and also the painted, cracking gesso surface.
Textural Studies

I was particularly drawn to this photograph as it was taken when the rock was wet. I think it would be really interesting to develop the image further by combining texture surfaces with stitched materials. I could also play around with reflective materials to capture the light hitting the wet rock.

These samples have given me a good starting point to develop on from. Exploring what we may normally ignore and the textures behind what we can miss.

I am happy with the results of these mixed media experiments as it have explored new processes that I would normally try. Although some have created a fail, I think this is actually very effective and helps with the imagery. I have explored the contrasts between the many textural layers and elements within the piece against the, semi-transparent, organic, facial and layer, which have developed overtime.

The idea of nature's elements changing over time fascinates me, the layers created are built up or worn away (just like my layers of papers and paws). What we see is never the same again as nature plays a unique role in changing our surroundings.

COLOUR SWATCHES
NAVA LUBELSKI
~ 2nd Artist

BACKGROUND
I have decided to focus on Nava Lubelski as my second artist, she is a very unique artist who combines her art with her personal life. She is known for using the techniques in her art to express her personal feelings and emotions. Nava Lubelski's work has been inspired by her experiences in life, such as her time in New York City. She creates her art using a variety of materials and techniques, such as fabric, thread, and collage. Her art is a reflection of her personal life and experiences, and she uses it to express her emotions and ideas.

CONTENT
The piece which I am studying in the photo above is titled " CRAZY BEAUTIFUL CARELESS SUMMER," and it is a beautiful example of Nava Lubelski's work. It is a very large piece, and it features a variety of colors and textures. The piece is a study of the beauty of nature and the way it can be captured through art. The piece is a reflection of Nava Lubelski's personal life and experiences, and it is a beautiful example of her artistic style.

PERSONAL STATEMENT
I was drawn to the article on Nava Lubelski as I love the way she makes the ordinary beautiful. For example, her use of color and texture in her work is very striking. I found her work to be very inspiring and it has helped me to see the beauty in the everyday things. Her work is a reflection of her personal life and experiences, and it is a beautiful example of her artistic style.

MIXED MEDIA
The use of mixed media in Nava Lubelski's work is very interesting. She uses a variety of materials and techniques to create her art, and this allows her to create a unique and dynamic piece. Her use of mixed media in her work is a reflection of her personal life and experiences, and it is a beautiful example of her artistic style.

TECHNIQUE
As Nava Lubelski is known for using a variety of techniques in her art, it is very interesting to see how she uses them in her work. She is known for using techniques such as painting, collage, and mixed media. She uses these techniques in her work to create a unique and dynamic piece. Her use of techniques in her work is a reflection of her personal life and experiences, and it is a beautiful example of her artistic style.
This second set of images have been taken to focus solely upon the natural forms, tones and forms which many of us ignore. I zoomed in on likening moss, bark, and flower forms to show how nature has produced such natural from fragile forms and shapes. The final few images were then divided into sections of oranges and greens, standing out from the measured work. As a way you can see out of the raised forms as I work striving to work from within my experimentation rather on another set of images which stand out, they are what I seek. The way that the make up, cracked, split, or come along the tree, I did it reminded me of a textile black print. My aim is to develop these shapes further, experimenting with textile drawings as well as an array of textile surfaces. Having inspiration from my model artists, Keren Liberman and discovering ways to play around with multiple materials I had the idea of combining the photographic surfaces on material with incorporating textile for a slight duration.

From creating a couple more samples, it got me thinking about how I could label this work. I introduced the use of natural formations, such as abstract, moss, bark, and back. I imagined that it would be interesting to capture these images of these in the work to add intense color. This combination of plant organic lines and shadows with the freedom of free machine embroidery could be a very exciting combination. I hope to show upon the previous technical experimentation, using a variety of patterns, color and shape. My aim was to work on the surface having a combination of embroidery, Eco-Liberman use of material, scales, and green. I have also used the technique of printing, stitching, always to get a raised surface. As well as create others, adding a layer, detail, and create interest in the surface. Using anatex, reverse applique, cutting away areas, and so on, to infuse interest with the ability to mark, and detail.
This page has been focusing on the enlargements of my favorite and most successful images. I began by using the
images I had with a digital tablet to draw on paper and transfer to
create shapes inspired by my plants. I'm happy with the way this turned out,
now I need to take it a step further by incorporating more
...
The experiment above was created from a hand-made wound plant of mine. I thought it would be interesting to play around with printing at home to infuse context with what you can create. I often experiment with a range of papers running into with pencil, pen, and ink. The result has been effective and i'm looking forward to its more industrial use.

My coursework: inception.
Experimenting with colour, shape and form.
These pages are focusing on my element of stitch. Although I have already worked with stitch, I wanted to focus on an experiment with free machine embroidery. I think that it’s such a successful way to capture line and pattern. These three experiments below are inspired and taken from my own images. I love the way that the colour on the bark almost creeps into the creases in the wood. My photos look edited, however, and just shows how beautiful nature’s hidden treasures really are.

These experiments have a mixture of techniques in them. The one below is entitled one of my images. I wanted to show how the simple technique of stitch can be so effective. It’s so fast and there are so many possibilities to experiment with. Drawing with the sewing machine is a technique I’d love to incorporate into my development. Whether that be into material, paper, or a painted/textured surface. These pages have been focusing on the aspect of colour. I have tried to delve into the pigments as much as possible, bringing out the rich oranges, greens and blues. As well as the clean, greying greens that are growing up the trees. This has also been used in my approach to enhance areas where texture necessarily be hidden.
Weaving/Peeling

Using different techniques, I've explored the concept of weaving and peeling in my practice. An example of this is the image shown above, which represents the process of weaving and peeling through various layers and textures. The artwork is created using a combination of ink, watercolor, and collage materials, which add depth and complexity to the visual narrative. The piece aims to convey the idea of layering different elements, much like how weaves and peels interact in nature and fiber arts.
The experiences in the life are photos from my own photographs printed onto paper. I love the idea of the deep mood and the warm orange feeling from using and taking over. I have then stitched onto the bottom print, picking up on the nature of the forest.
Here to the right I have worked onto a piece of cardboard as I love the way it feels so much more and a lot more organic. I wanted to reproduce the base so I thought that cardboard would be a more interesting way to replicate this.

I then painted onto the cardboard with multiple layers of acrylic paint. Once it was dry I decided even more with texture to give a more textured surface. Finally I highlighted the most interesting shapes with a fineliner.

This page is a combination of pattern and colour. I used the images to the left and also some of my images previously and used these to create a more interesting design. The image I chose to use in my sketchbook was the one on the right. It shows the tree in black and white with most of the texture and detail which I wanted to include. On the opposite page I have made a detailed pencil sketch of the tree along with the surrounding branches and texture to give more of a real and detailed shape. I related to really pick up on the crackles and grain side, the natural sunlight hit the leaves.
Focusing on pattern/shape and line.

CLOSE UP ON FABRIC...

ZOOMING IN FURTHER...

The aim within these experiments is to develop and experiment with pattern and form. I wanted to focus on detailed sections of the bark, as much as to make exciting and eye-catching images from the deep textures and crevices of the bark. I made a detailed study from the zoomed-in sections to show the intricate formations of moss and lichen on the bark surface. I then experimented with simple paint trying to show more interesting brush strokes with a fine tip to bring out the "criss cross."
Developing onto Texture

Using Paint and Stitch...

From studying lichen and the way that nature takes over surfaces, I have found the beautiful array of formations and surfaces. The next section of my book will be focusing on specific techniques and ways to create these beautiful surfaces. I will be experimenting and refining my textual surfaces in the lead up to my final piece. These fabric samples have been hand dyed using Procion Dyes. Then spread onto a layer of pure wool. The material,Either a sprinkling of powdered paint into the glue. This then dispersed and formed these beautiful textured surfaces. I used green, yellow, copper and orange-yellow powder paints to get this effect. I am really happy with the outcome and colour combinations.

From here, I began to use free machine embroidery with a bigger and zig zag stitch to give different textures. I also incorporated organdy with sections of material to give another texture to the piece. My aim was to capture the soft, organic forms and formations in nature. I stitched around the paint lines, picking up on my threads and bringing them out as much as possible. I thought this would echo well against the lemon yellow.
Further Development

These pictures have all been taken from sections of my nature/texture photography. The sample above was made from a mixture of plasticine, white glue, and brown paper. I wanted to create a raised surface as possible so far this reason the paper worked perfectly. I used a mixture of medium borne with lots of varnish and little water and sprayed with micron water. Once I had created the surface needed, I began to incorporate strips of brown stone, bending it into the paper. To make finish it off, I dry brushed and painted the surfaces. I wanted to capture the feel and life in the brown water, making it effectively of the bark. Highlighted areas of the surface with water and lemon yellow to give a contrast to the experiment. I feel that this experiment really touched my idea of the true behind the microscope. I feel that this sample brings you of line, making you want to feel the surface and explore the structure within.

I have tried to combine paint with material and stitch with the other experiment gold, brown, paint, and other. Have been behind them when I made my mind. Big aim with these experiments have been to pick up on textures, pattern, and colour drawn from my photographs.
CONTENT

The details of the painting 'White Light' are all focused on the technique of the painting. It depicts the artist's feelings and emotions without any restrictions to colors. There is not a specific focus to be identified. When Jackson Pollock was making his painting, he concerned the shape and line. When we try to pay attention to the line, it's almost like being in a new world. To find the beauty in a new world, we will just follow the line, exploring each curve of the painting, even if it is not shown. 'White Light' has given us the feeling of freedom in the world, where we can find and experience a new energy in which Pollock conveyed. Due to the painting's blackness, there isn't necessarily a clear point to the piece, I would say that each individual has their own interpretation of what it portrays and the emotions they are feeling. However, personally, I would say that I am drawn to the central point of the canvas. I imagine it as if you have just looked at the sun in a strong ray of light and your vision goes slightly blurry and white for some time. As you look closely at the painting, you begin to see the drip and brush of the paint forming together and brighter.

BACKGROUND

The 3rd Artist in which I have chosen to look at is Jackson Pollock. Pollock was born in 1912 and grew up in Arizona, Oklahoma. During his early life, Pollock was open to the experiences of Native American culture and on surveying trips with his father, Jackson Pollock was now looked upon as one of the greatest Native American painters who had a major role in the abstract expressionist movement. After moving to New York from Arizona in 1943-44 with Thomas Benton at the Art Student's League, he soon became influenced by Benton's realist style and later by the Mexican mural artists and Picasso. It was then that the Native American culture influenced his work and this was clearly seen on his involvement with social painting inspired partly by the social painting of the American Indians and Surrealism. The painting I have chosen to focus on and analyse in greater detail is called 'White Light' and was painted in 1954. The piece is 133.4 x 56.7cm and has been dripped painted in the medium of oil, enamel, aluminium and paean paint onto canvas. This painting was produced in an era of an Abstract Expressionism movement, whilst painting 'White Light' you can clearly see direct inspirations from the iconic figure himself, Picasso.

TECHNIQUE

When looking into the technical side behind his work there is so much more to explore. It is seen that there are many techniques and tools that have been used to create this incredible effect of chaotic strokes. Unlike some other abstract artists, Jackson Pollock did not use oil or watercolor as his main medium. Instead, he made use of loose painter's past, saffron and aluminum. In some of his work, instead of a brush and easel, Jackson Pollock used a wooden stick, flour brush and knife as his tools. By using this variety of different materials, he managed to express different ideas and emotions with the paint as well as expressing feelings and sensations. He also used sand, grass and wood to create this incredible effect of chaotic strokes. The painting 'White Light' shows chaotic lines however in a directional movement towards the centre of the painting. In the painting, there are loose, unorganized lines, creating a sense of movement over each other in yellow, orange, and black. I feel that this is representing the process of the making of the painting, expressing the feeling and emotion within. The white light of the moon has enabled them to give the hope of every movement. I think this is what makes the effect of the painting's oil colors different from other modern art we see today. There is room for imagination within every individual. On top of this, the way he drips and splatters the color onto the canvas creates a depth and perspective to the shape. The first impression of a whole world makes you feel as if you are looking through a snow or haze.
From looking at Johnson Pollock work, I wanted to develop this into my current project. Exploring this, in my concept of theme and materials, I have combined bold, vibrant colors such as rich green and deep emerald green in contrast with core yellow and burnt umber. I am really happy with the textured material move of it bringing a raw dynamic and quality to my work upon the organic edges and rough surfaces.

The idea was transformed into a more mixed media project. I have taken the Jackson Pollock inspiration with the backdrop, dripping and floating organic shapes onto a mix of green. I then used free machine embroidery, in the style I have looked at before, to add texture. Around the point drip, highlighting the black with yellow thread. I then continued to add different organs for a contrast between the flat and raised surface.

These are the colours which I want to infuse into my final piece. The green, yellow and then the orange colour of a星期天.
After experimenting in the style of Jackson...
I have chosen to look at the artist Erno-Erik Ratavari and his work as the process and method has really fascinated me. He is a Finnish artist who concentrates on the creative and the physical nature of his work. He started to use his work as a way to create his imagery. He is still using the same techniques used in his work as a way to create this imagery. His work is still using the same techniques as his earlier work. Millions of bacteria have been used in his work as a way to create the imagery. His work is still using the same techniques as his earlier work. The images he creates are still using the same techniques as his earlier work. His work is still using the same techniques as his earlier work. His work is still using the same techniques as his earlier work. His work is still using the same techniques as his earlier work. His work is still using the same techniques as his earlier work.

The concept behind Erno-Erik Ratavari’s work is such a perfect and direct link to my interest in the idea of the ‘Trash behind the Microscope’. My aim is that this project is to show the hidden beauties which we all see a blind eye to. I was to show discovery and express various patterns and textures. This is exactly what Ratavari delivers. He shows the hidden beauties which are normally unseen. His work is still using the same techniques as his earlier work. His work is still using the same techniques as his earlier work. His work is still using the same techniques as his earlier work. His work is still using the same techniques as his earlier work. His work is still using the same techniques as his earlier work.
Kimberly Conrad

I wanted to touch upon this artist, Kimberly Conrad, as further inspiration in the lead up to the end of my project. I have chosen to look into Kimberly Conrad as I wanted to find an expressionist painter as I found that it will link in perfectly with my current project and the ways in which I am looking into texture and colour. Kimberly Conrad has worked on a mixture of surfaces throughout her career, this makes a direct link to the idea of me working onto material. Her preferred application is to ‘pour’ the paint, manipulating the flow with water and body movement. She uses no sketches or brushes, other than loading her canvas beforehand. Kimberly Conrad takes the paint to inner parts and tell its own story. Each painting is a journey, dictated by her thoughts and emotions. Resulting in a journey to share with everyone.

I was drawn to her organic abstract collection in which she uses acrylics and the feeling of the dress form effect. The collection in particular reminded me of Jackson Pollock and his drip painting. She has these swirls of marbled colour beneath, layered with deepened speckled surface on top. I love the colour combinations and the way that your eye has so much to look at in every corner of the painting. It does remind me of the images I have taken of textures and nature hidden treasures. She manages to create cracks, waves and sweeps of paint that look as though the paint is still moving over the canvas. Her abstract paintings remind me of nature textures, for example: swirling waves, growing lichen and trees and marbled surfaces.

I also love her paler base paintings as they hold such a rich and intense colour to them. I think it would be interesting to combine those painting techniques with material and, being in the element of art and material techniques. I hope to combine Kimberly Conrad and Jackson Pollock’s surfaces into my work in the development to come, combining it with my own style of stitch.
I've been experimenting with marbling as a surprise, and I'd like to incorporate this freedom and pattern within my final piece. This green and beige color reminded me of a forest floor with the organic shapes.
**FINAL DESIGN IDEAS...**

This design idea is focused mainly on my second theme, **Nebula Larvae**. The concept is to recreate the abstract, blurred forms drawn by my imagination, using cracked surfaces and adding texture to layered backgrounds.

My aim was to interpret these ideas onto my theme of insects having hands on rise with hanging up of feathers, written away. This concept was in the context of this were, insect growth. I wanted to design from six different angles, time longer, main effect so that there is from natural, organic forms. This will all be hand dyed to give a more unique surface with a larger array of colouring. I will use the pattern stencil and apply with strips of material.

Hand dyed, medium weight fabric

Appropriate bits of recycled material

Free machine embroidered black lines

Hand dyed, cotton mounted onto a canvas

Fused plastic sheet, used for background layers

The chosen design...

Although these designs all have very similar qualities, they all portray my idea of the **Tales of the Microscope** and look back to the brief of **Streets, Poetry of Fiction**.

The design for me is focusing on thecentre of circular shapes, taken from the works of the artist, the three large letters in Montessori. From researching and thinking of ideas, I came to the conclusion of creating a void hanging or base of the letter, as this was the main effect so the inset, insects, and so many more processes to include from my project far. I realised that by creating a void hanging, it gave me more freedom with how I could use these spaces. Again in this design, I wanted to give an impression of movement, folding and growing. Transforming and taking over the simple box shape. I will highlight sections with lighter/ dappled colours, such as lemon yellows, gossips and dusty greens. To bring even more depth to my work, I will use layers. This can done by printing on a layer of heavier weight and then layering on layers of different fabric. I will use printed bronzes onto orange to create a pocket of the yellow and orange. A lot of my work is to show how insects...
Development Diary

The first stages were all about creating surface texture. Before that, I added liquid medium, then a layer of glue over specific areas of the material. I then added a mixture of glues and emulsion to the glue, which helped to create interest in the design. I continued to experiment with the use of materials, adding layers of different textures to create a more robust element to the design. I also added a layer of felt to the front of the piece, taking the surface texture and adding depth to the design.

I am really happy with the effect of the powder paint. The way it has crinkled and created its own path, which combines well with the glue. I choose a mixture of colours, some being lighter and others being more vibrant, which I found very effective.

Once dry, I started to begin the entresainment, creating a range of silk green in the design, starting to add sections using machine embroidery. I used the type of stitches in the embroidery, which are a combination of the stitches I used in the past. I also use a "zigzag" stitch, which creates the texture, and add both cut-outs and the design. These pieces were then cut out to create a contrast between the yellow and green textures.
Evaluation of Final Piece

As the project was coming to an end, I decided to continue with the idea of using the theme of the project and the title "The Truth Behind the Microwaves" to reflect on the overall concept and how it related to the pieces I created. I wanted to explore the idea of the hidden truth behind everyday objects and how they can be perceived differently when looked at from a different angle.

I began by looking at my final pieces and considering how they related to the theme. I realized that the pieces I created were not just representations of everyday objects, but also a reflection of the hidden truth behind them. For example, the piece of the microwave was not just a straightforward representation of the object, but also a commentary on the hidden dangers of technology and how it can affect our daily lives.

I also thought about how the process of creating the pieces helped me to understand the theme of the project. I realized that the process of making art is a way of discovering new ways of seeing things and how different perspectives can lead to a deeper understanding of a topic. The process of creating art is not just about the end result, but also about the journey and the learning that comes with it.

In conclusion, I am pleased with the final product of the project and how it reflects the theme of the project. I have learned a lot about the power of art to reflect on important issues and how it can be used as a tool to communicate and change the way we see the world.

This project has been a valuable experience and I am excited to continue exploring the theme of hidden truth and how it can be represented in art.
Evaluation of Final Piece

At the beginning of the project we were given the title, Truth, Fantasy or Fiction. I decided to continue down this pathway, focusing on the element of truth. My aim was to approach this title from a new perspective, making it unique and different from what people normally see or expect. I chose to take it towards 'The Truth behind the Microscope.' The ways in which hidden beauties can be discovered by looking at things in and focusing on particular areas. We as humans are prone to ignoring what's right in front of us and the details, colours and textures within. The aim was to show a new way to appreciate my project with a statement piece. Highlighting bold techniques that incorporated serene, soft, deep and vividly inspired ideas.

From burning on surfaces, for example, textured rock, base and linen I gained a lot of experimental processes. I realised that there is no such thing that means the term, my intentions for my final piece were set on a well-known that clearly represented the beauty of these surfaces. From taking sets of photographs, I was drawn to line and shape. There is such a contrast between these vibrant, intense colours and the dark muted back, which I find so compelling. My final piece was a new way of portraying new things in an original way.

I have looked at and examined many artists over the course of my project, all of them inspiring me with new ideas for the layout of my final piece. The artist I have looked at, began with Frances Hotchkis, Nava Lubelski and then developed upon Jackson Pollock and many others. I wanted these various artists to be my biggest inspirations. Susan Hotchkis focused on getting ideas with intense, vivid colours and textures. I loved how she used thick oil on a canvas, and to manipulate her materials. I responded from her with my own unique experiments. I had taken photographs of rocks and stones in these in new medium and techniques. I used materials such as paint, glue, paper, wood, and even old tissue. I added these into the style of my photographs. The combination of this second set of photographs that inspired me from these organic shapes filled with intense colour, were seen in my finished photographs.

Nava Lubelski helped me to develop further with my own techniques. I developed my own techniques and began with the idea behind Nava Lubelski's work and how she uses various elements to make the textures. The techniques behind her work was developing white lines in a white piece, and how she uses various elements to make the textures. The techniques behind her work was developing white lines in a white piece, and how she uses various elements to make the textures. The techniques behind her work was developing white lines in a white piece. I wanted to incorporate these elements within my final project as much as possible. Combining the intricate techniques with my own developed techniques and the contrast with intense colour, I created a contrast with the deep emerald green and the grey yellow theme overlaying the main piece. My final piece was Jackson Pollock. I decided to experiment into his abstract paintings as I loved the freedom within the work and the organic qualities. I thought that his paint dripping piece was a reminder of the liquid photographs. I have been experimenting with his paint dripping techniques and how they use watercolour and water with different techniques. I created a contrast with the deep emerald green and the grey yellow theme overlaying the main piece. I was very happy with the way my project has developed to this final piece. I specifically chose to create contrasting colours in the deep emerald green and grey yellow. As well as the hand-drawn lines for the background, giving a more vibrant feel.

This title of Truth, Fantasy or Fiction has led me on such an exciting journey. I have learnt new ways of interpreting nature and the beauties that are hidden within it. It is allowed me to discover new ways of presenting colour and really playing around with forms and dimensions. Focusing on the 'Truth behind the Microscope' has been the perfect title for me as it's on a focused subject yet there has been a massive amount of content to explore. Our species are constantly ignoring and forgetting about the details that make up our world and the aim of this project has been to show people at least the smallest insight into what is out there in our every day lives. There is so much more that meets the eye, and by zooming in on these surfaces, a new world is revealed. What we see from our perspective isn't necessarily the truth in what's beneath. There are new formations, shapes, colour, line and depth which may normally be hidden.

I have tried to reveal this hidden fantasy world in nature, experimenting with texture, stitch, material and colour. Showing how the reactions of the elements effect each other, changing a surface for example, the weathering of rocks or the growing of lichen, taking over a tree trunk. This project has been about exploring alternative ways of creating textured surfaces and interpreting art from a new perspective. I wanted to be daring and move away from the traditional methods of art. Delving into intense and vibrant colour combinations and pushing the boundaries between material and paint. The artists Susan Hotchkis, Nava Lubelski and Jackson Pollock have all helped me to collaborate these different mediums. Leading me to create a set of pieces that portray nature's beauty and the truth of what is within it.