Pearson

GCE A Level
Art and Design

Textile Design
Component 1

Wanda

Total Mark 49 (40 + 9 PS)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	10	10	10	10	9
Performance Level	4	4	4	4	3
				Total out of 90	49

Pearson

Examiner Commentary

Wanda's visual research is extremely purposeful, diverse and effective. She is open to possibilities and gains a lot of potentially valuable imagery and information from her studies into nature and decay, particularly in observations of landscapes and the sea. Her development of ideas and visual experiments are very promising, but her final outcome, whilst extremely ambitious in scale and use of media demonstrates a more predictable level of concepts and aesthetic skill with rather prosaic images of fish. It lacks the sensitive and refined qualities to reach Performance Level 5, remaining in low Performance Level 4.

Wanda's Personal Study is very broad in scope but lacks depth. Her intentions are ambitious: to understand environmental art and also to 'learn more about pollution', but the study lacks the focus necessary to engage with ideas in art in detail and tends towards description, achieving at the top of Performance Level 3.


How can environmental issues be conveyed by material manipulation and sculpture / installation?

JOURNEYS

&

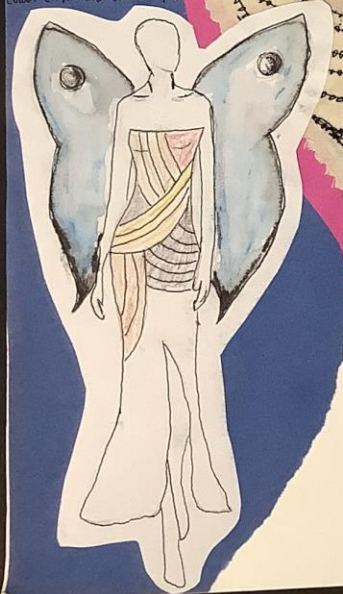
PATHWAYS

flight

From the title "Journeys and Pathways", my inital thought was nature and flight. I focused on butterfly's, experimenting on shape and form. I was inspired by Alexander Mcqueens work where he uses the butterfly form to create beautiful runway pieces.

Mcqueens butterfly dress in designed using hundreds of trompe l'oeil wings which are meticulously cut and dyed then applied. The vibrant and distinctive colour compliments the shape.

"It needs to connect with the earth. Things are processed and reprocessed lose their substance"
-Alexander Mcqueen



flight

I created a fabric layer piece using multiple coloured fabrics. I focused on the zooned in shape and pattern of a butterfly wing. The stitch and slash technique was really effective and i was able to create shape and texture. I left the thread uncut and messy to make a more textured based piece. The blue dyed background is uneven with patches of white and lighters blues. This makes the sample less harsh in colour and not as contrastis.

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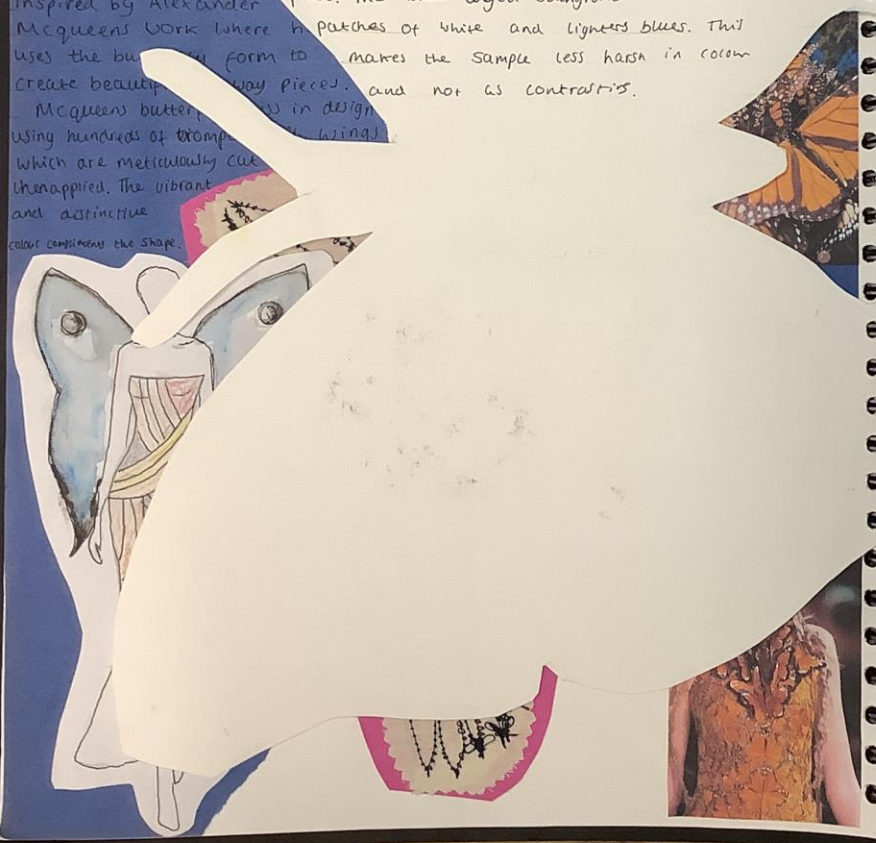
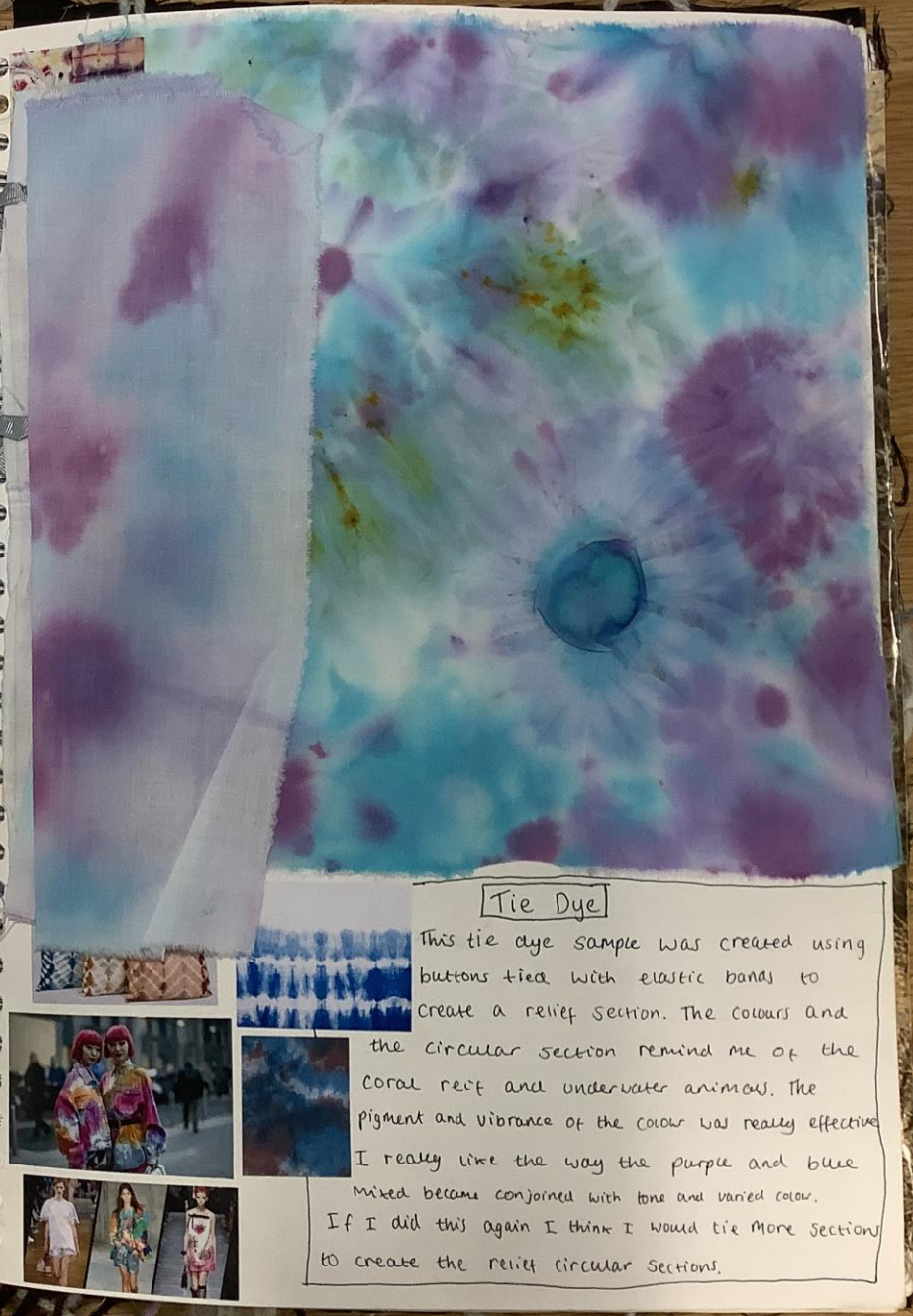


nature

TIE DYE TUCK SAMPLE

Tye Dye and Tucks

I manipulated calico fabric to create shape in the fabric after dying. I folded this piece in a pleated technique. When I applied the dye then let dry I found a quite symetrical pattern. Where I had folded the fabric I sewed a small seam. This made tucks in the fabric. The space between the tucks is quite large so the colours and pattern can be seen easily. Overall I think this effect was quite effective. Next time I think I would be more experimental with the item shape.



Tie Dye

This tie dye sample was created using buttons tied with elastic bands to create a relief section. The colours and the circular section remind me of the coral reif and underwater animals. The pigment and vibrance of the colour was really effective. I really like the way the purple and blue mixed became conjoined with tone and varied colour. If I did this again I think I would tie more sections to create the relief circular sections.

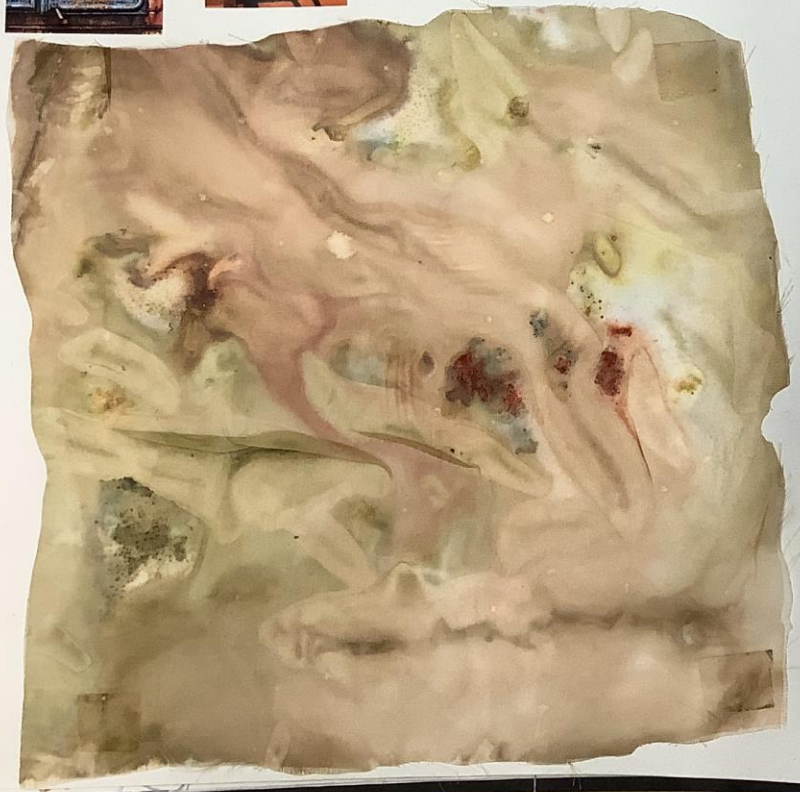










POWDER DYE SAMPLES







What does textiles mean to me?

What is textiles?

The word 'textiles' makes me think of three things; Fashion, Interior and fine art. Interior is one of the most common use of textiles but also the least thought about. From sofas to curtains, to cushions and lampshades, all these are common use of textiles. Fashion is also a big theme in textiles, from the clothes we wear and adore as well as the huge run way fashion scene.

Fine art is also another theme of textiles. The use of fabric and thread is used to create pieces of art. Steriotypically people catorgrise fine art into art you could typically find in art gallerys. Quite alot of fine art textiles is contempary and modern.

Fashion

Alexander McQUEEN

Lee Alexander Mcqueen was a British fashion designer and artist, popular for his controversial and shocking designs. Quite alot of Mcqueens work is inspired and influenced by nature. When he was a child, Mcqueen would study birds and butterflys from his bedroom window. This would eventually result and influence his work, for example his butterfly dress of Spring/Summer 2001. Personally I like more of the natural forms of Alexander Mcqueens work, like the more brown and earthy tones within some of his pieces.

Interior

William Morris

William Morris was a British textile artist associated with the arts and craft movement. He is most well known for his wallpaper and fabric prints. His work is mostly inspired by natural form and shape. I really like his use of colours which compliment each other. His prints are quite repetative and show the same shapes and patterns each time.

Fine art

ANA TERESA BARBOZA

Ana Teresa Barboza is a peruvian textile artist. Her work is three-dimensional textile art that depicts natural form such as plant life and landscape. She is known for her mixed media work, embroidery and patchwork. I really like her woven embroidered pieces especially when she incooperates digital photographics within the piece. She uses the same colors to match the photo which is really effective.

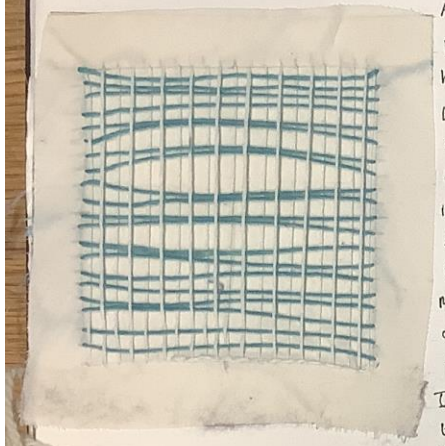
ANA TERESA BARBOZA

Ana Teresa Barboza is a Peruvian textile artist who focuses on natural form and landscapes. Her work is prominatly 3 dimensional focusing on mixed media weaving, patchwork and knitting. I really like how her work relates to the natural world and shows the uneven lines and patterns of nature. Her work is extreemly labourous and takes her hundreds of hours just to complete a single piece.

Her work really inspired me to use photos from my Scottish Highland holidays, then embroider/ weave on top. The Highlands have a really special place in my heart, from a really young age me and my family have visited. The endless hours of shearching rockpools and exploring beaches as a child, influenced the primary photos I took.

I began with felting onto the waterfall image. I used wool and yarn to create patterns. I found felting challenging because I had never used that medium before. Mixing the wool and yarn together was really effective to create the exact tone of the land scape. The uneven and messy look helps the fibres blend within the photograph

WEAVING EXPERIMENTATION



After studying and analysing Ana Teresas Barbozas work, I realised that most of her work focuses on weaving. I experimented with weaving to expand my knowlege on needle craft. I started with embroidery weaving and neatly spaced out threads in 5mm intervals then weaved each together.

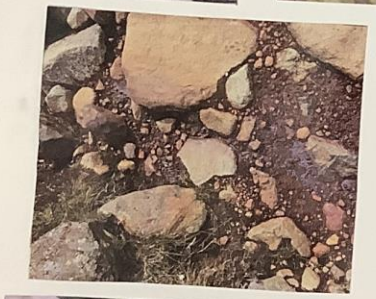
After doing this I experimented with more uneven weaving because Barbozas work is more uneven to match the unsymetrical and natural forms of landscapes.

Then I experimented with weaving fabric. I used hand crafted tweed fabric that was made in the scottish highlands. It's made from natural fibres and carefully woven together and ties with the natural theme.

When I had fi[illegible] weaving I decided [illegible] move on [illegible] knitting. My family has always knitted so I though i'd give it a try.. I really liked how it turned out. During knitting I was thinking about how cornish [illegible] had knitted jumpers with different patterns to determin who they were. This idea could be incorporated with my theme but it was only a passing thought. This thought reminds me of comfort and the place we are naturally drawn to and comfortable with.

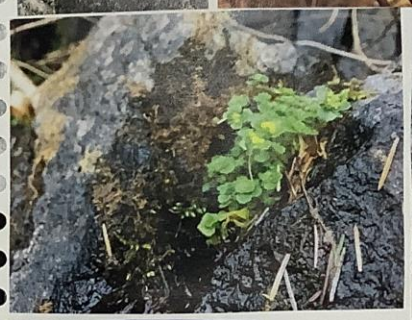
PRIMARY IMAGES



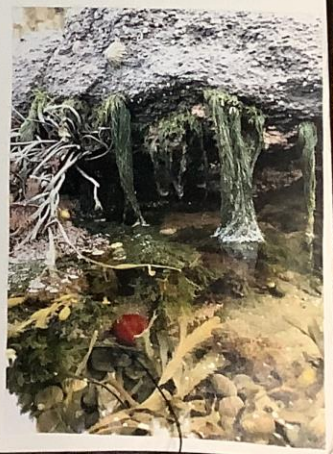



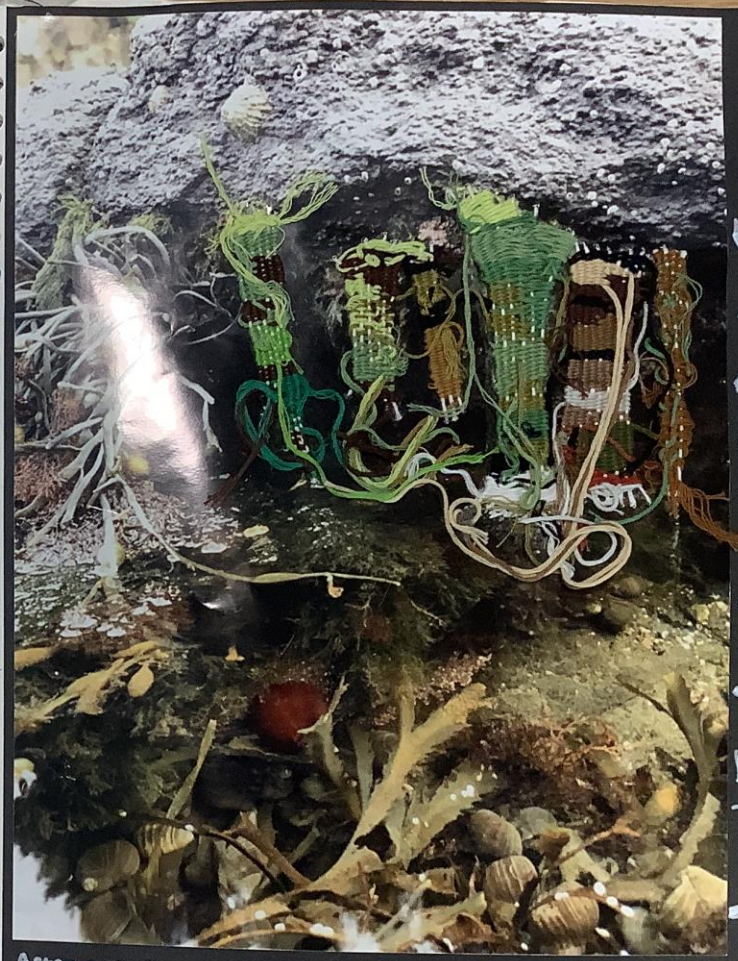








WEAVING

After experimenting with weaving I wanted to incooperate it within a larger scale piece. I used a primary photograph then weaved onto to show seaweed and flowing water. This piece was also a continuation of inspiration from Ana Barboza's work, the weaving look quite similar to her work. I like how the thread look like seaweed, the weaving is quite messy but looks effective because name isn't completely symetrical. Overall I liked creating this piece and it look very effective. A more large scale piece would be even more effective. After this I want to experiment with mixed medium weaving pieces incooperating monoprinting like ive previously done.

Sandra Meech

Sandra Meech is a quilt and stitched textiles artist. Originally from Canada, she trained as a fine artist and illustrator, working in graphics and publishing. She came across stitched textiles then introduced this new approach into her work using photography, painting and collage with mixed media on fabric.

Her work is inspired and based on the local landscape around her. She generally focuses on the Somerset level but also studys subjects like polar scenery. She travelled to the Falklands where she was inspired by ice, glaciers, icebergs and the frozen landscape. When Meech goes to create an idea she uses sketchbooks to present her ideas (often using a collage form) I really like her collage pictures within her sketch books. She uses primary images mixed with sketches and watercolour to create full mixed media landscapes.

To develop my ideas inspired by Sandra Meech I am going to begin with collages of my local landscape or even the mountainous landscapes captured in my primary photography.
After creating these collages I want to experiment with quilting and mixing in other mediums to create full landscape pieces. I could use heat transfer images again to embroidery and quilt upon I think that could be effective but I also want to develop my ideas just using fabric, painting and stitching. I'd also like to include monoprints within my quilting to incorporate the theme of company and natural objects.

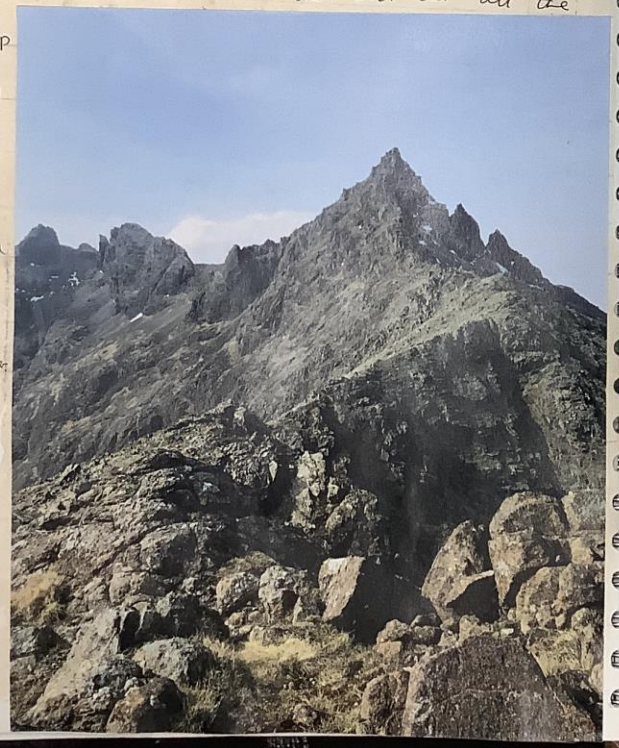
Abstract Collage

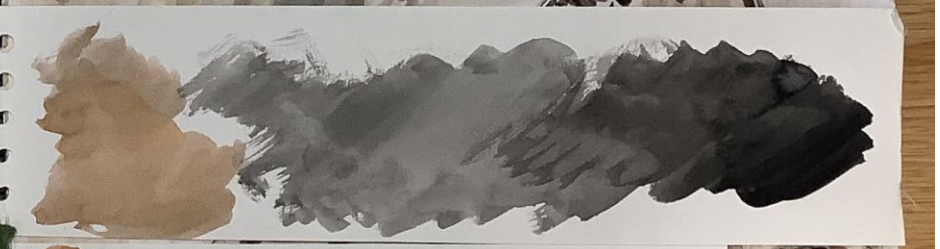
After studying Sandra Meech I created some collage pieces. I looked at Meech's pieces and recreated the simple shapes and lines using black pen. The large scale piece I thought was successful. I used images from the same place but mixed them including bold line work and water colour to add background.

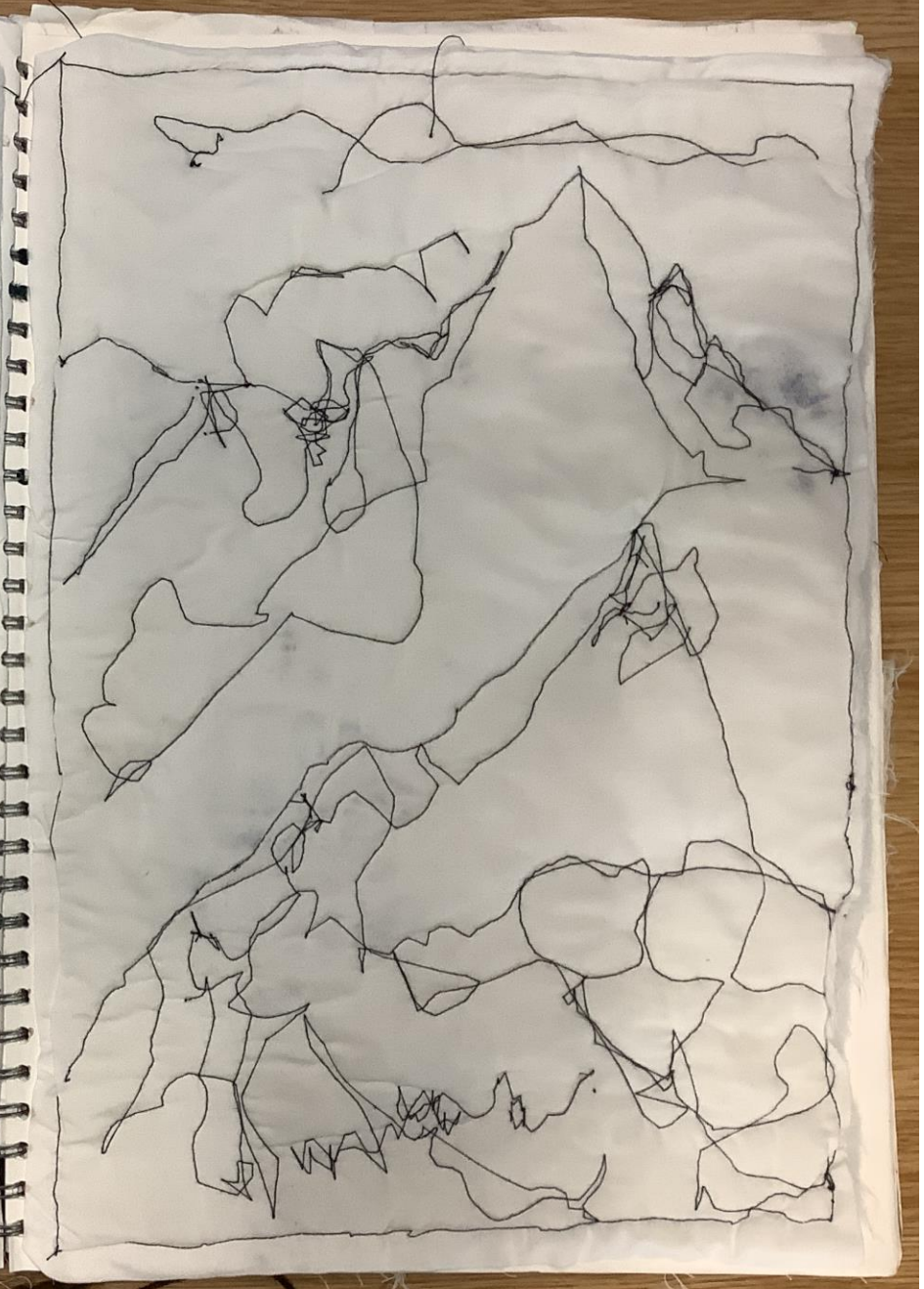
Sandra Meech includes quite alot of buildings within her collages which I wanted to include so I could add bold stark lines. Following forward I dont think I will include buildings but these collages were a good change to experiment with shape. Meech also sketches landscapes with charcoal and water colour. I really like that medium but i dont think it would fit in with my theme unless I do charcole like monoprints within a final piece. Monoprinting ~~wit~~ within quilting could look effective.

Quilting and Appliqué Planning

Planning my quilting / applique piece was helpful because I had never really used this technique before. Firstly I reshearched how other people had presented their appliqué. After this I sketched out sections of a reference picture that I had taken. I did my main drawing on A3 paper and cut out the sections depending on colour and texture. After this I looked through fabrics and chose ones that would be effective then cut out all the pieces. I painted on top of the fabric pieces adding colour and texture with a mix between acrylic and water colour paint. I used an embroidery foot and sewed all three pieces together onto backing fabric. After I sandwitched wadding in-between the two pieces. Then I began quilting, focusing on the shape of the mountain. I also changed the colour of the thread to add texture and definition.





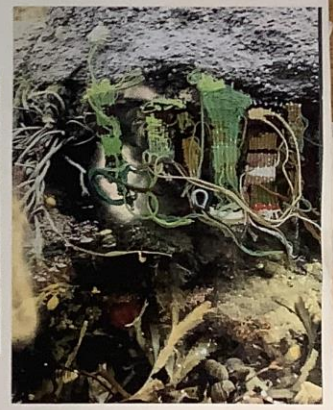


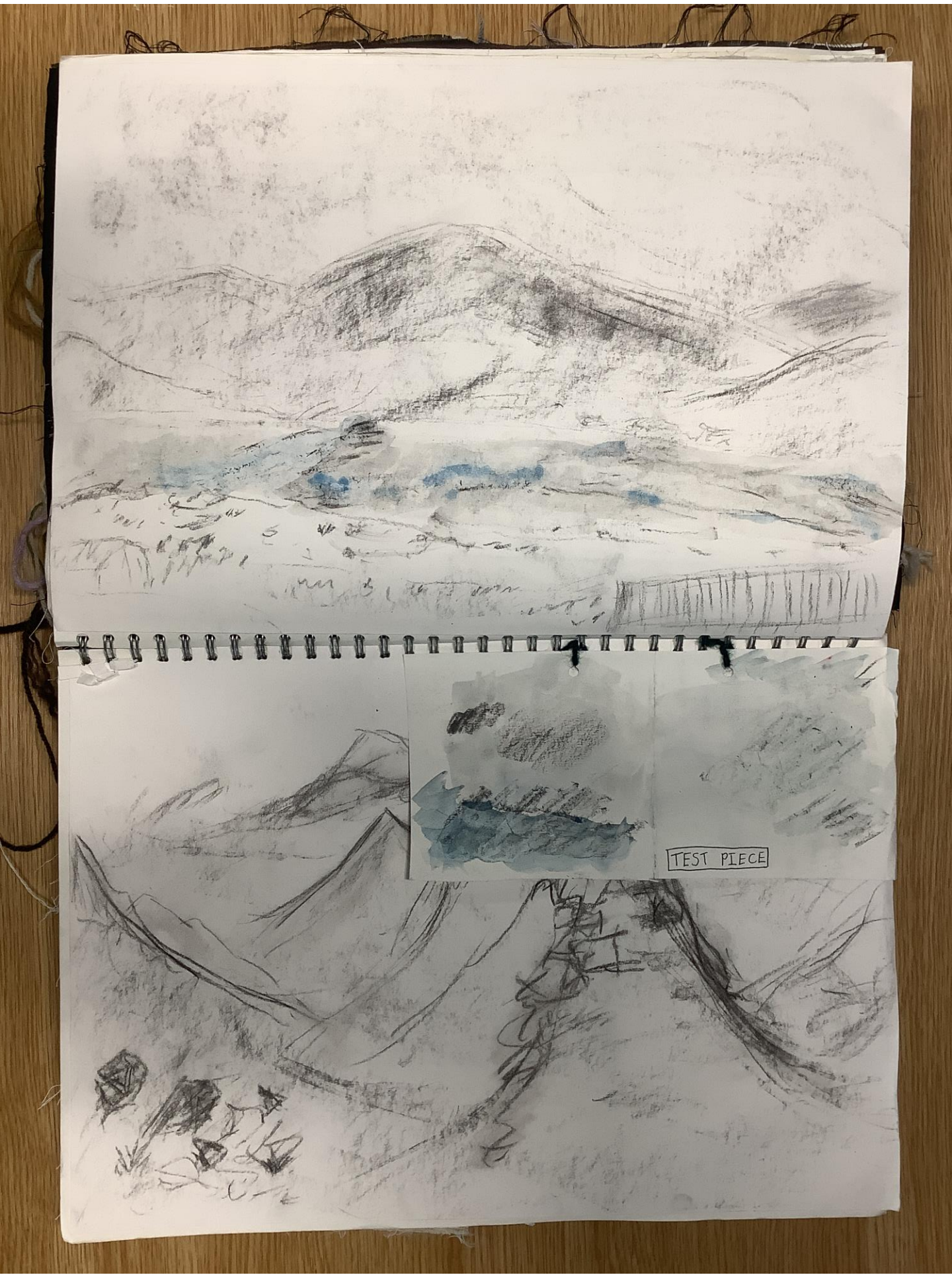
Review Page

During this project I have focused on Natural form and the landscape around me. Moving Forward I want to continue focusing on this theme. The story of my travels and the landscapes that I have experiance is what I want to capture within my pieces. I want the viewer to see the beauty and peacefulness of the landscapes I focus upon.

Moving onto a final piece i'm thinking of making a very large Mixed media landscape piece inspired by the views I have seen and the pictures I have taken. To present and recreate the land scape I will use mediums such as quilting, felting and weaving. (which i've already explored during this project.) These methods will be used to protray my vision and the landscape I've chosen. I want the final piece to be large scale so the viewer can fully experience the view that I did when i was there.

Continuing with the theme of Scotland is importaint to me. Many of my earliest memory I have been spent exploring the highlands. The Land Scape is so different to my home county of Norfolk which makes me appricicate the land scape when visiting Scotland. The Hill's, mountains, and lochs show the beauty of of a place which can also be so lonley and quiet.




TEST PIECE

Inspiration of nature mixed with human form

Beauty taken over by humans mix between my comfort place destroyed and taken away

Comfort of place

Scotland place of comfort.

Home away from home

quilting

Show place within quilt

special memories

capturing essence of a place

imagery of place mixed into wearable item.

How humans have destroyed nature?

Beauty, an even mixed with structure and rigidity

Presented through human form on a wearable item

Don't want nature destroyed brings peace among a busy world

fast fashion

deforestation loss of species

Final Piece thoughts and Reflections

Mountains

contour lines

maps

travel

Natural beauty

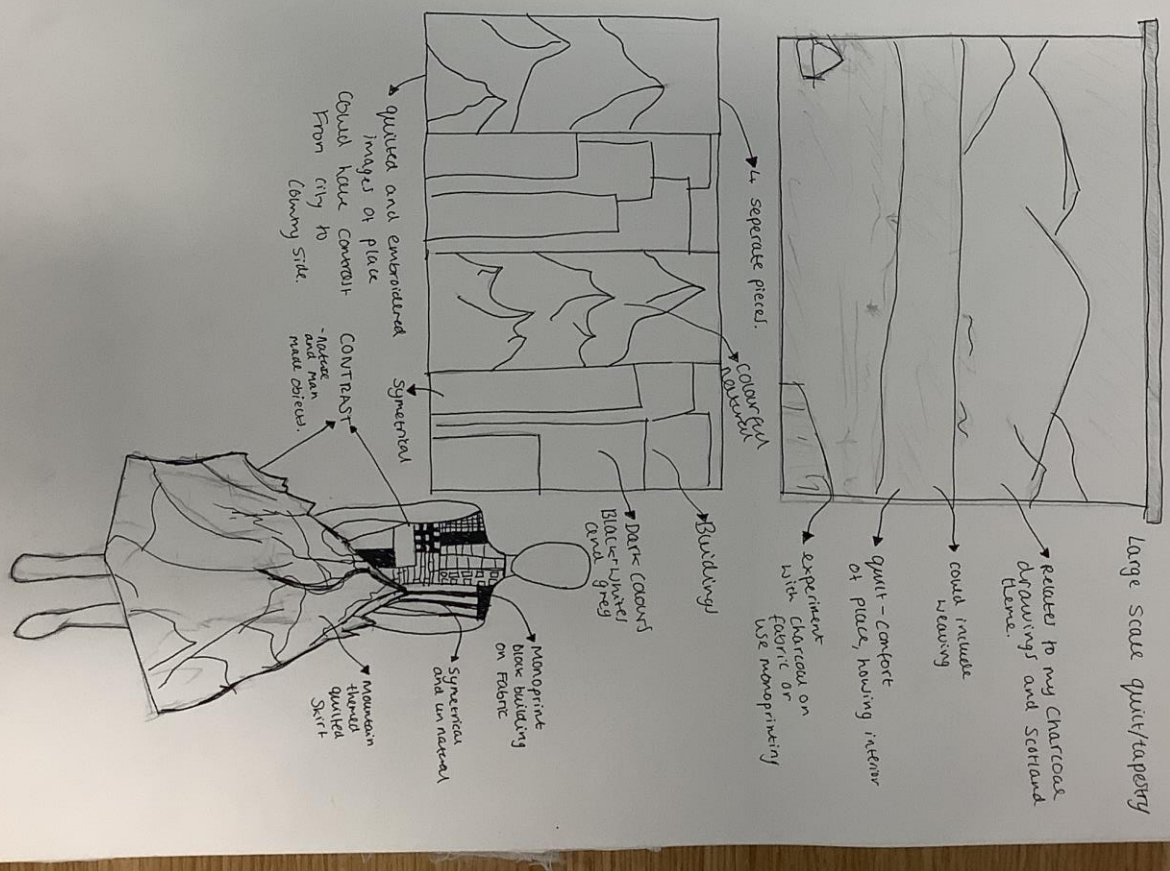
Places we take for granted that others seek to find

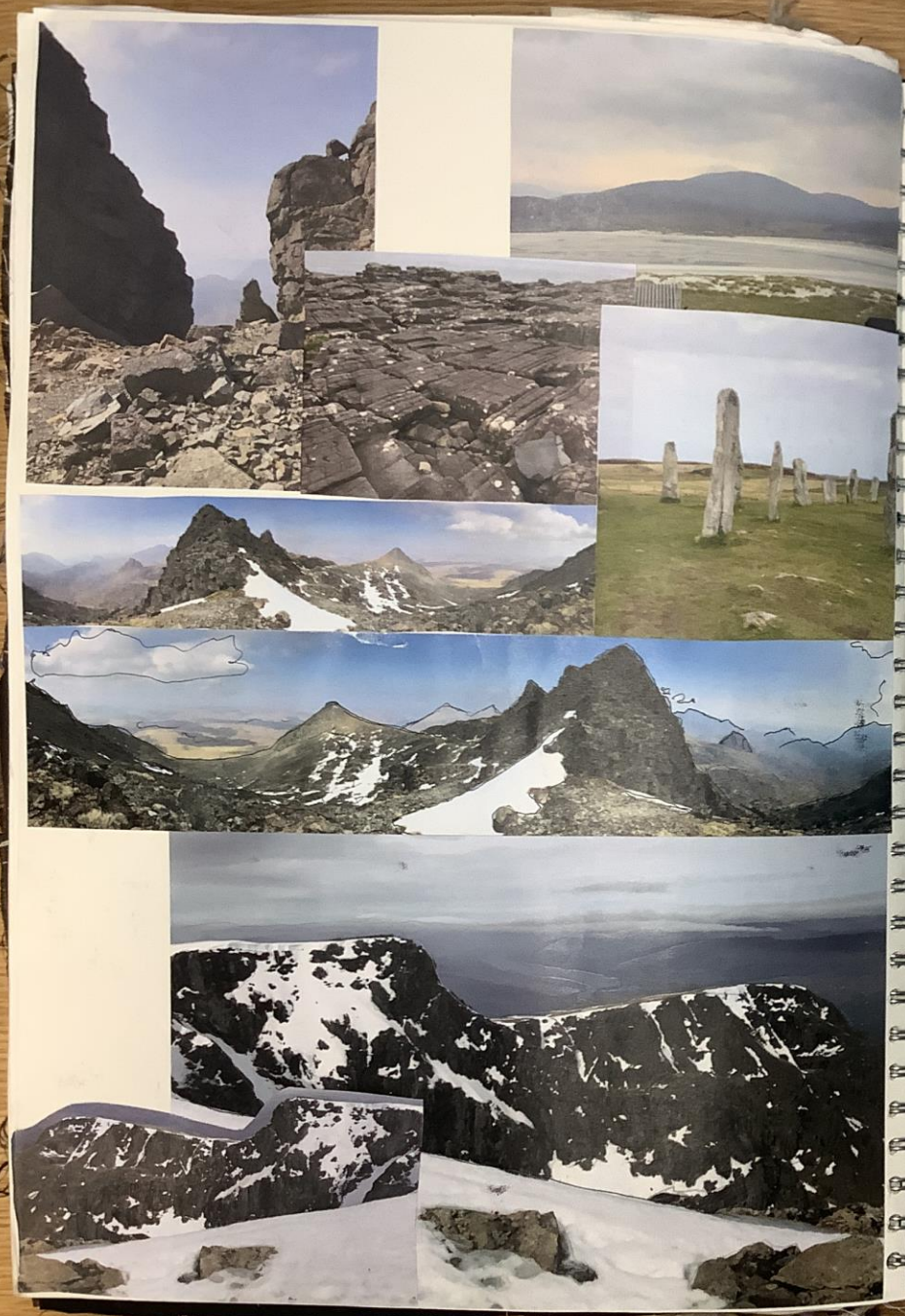
places around me

Showing others the peace and tranquility

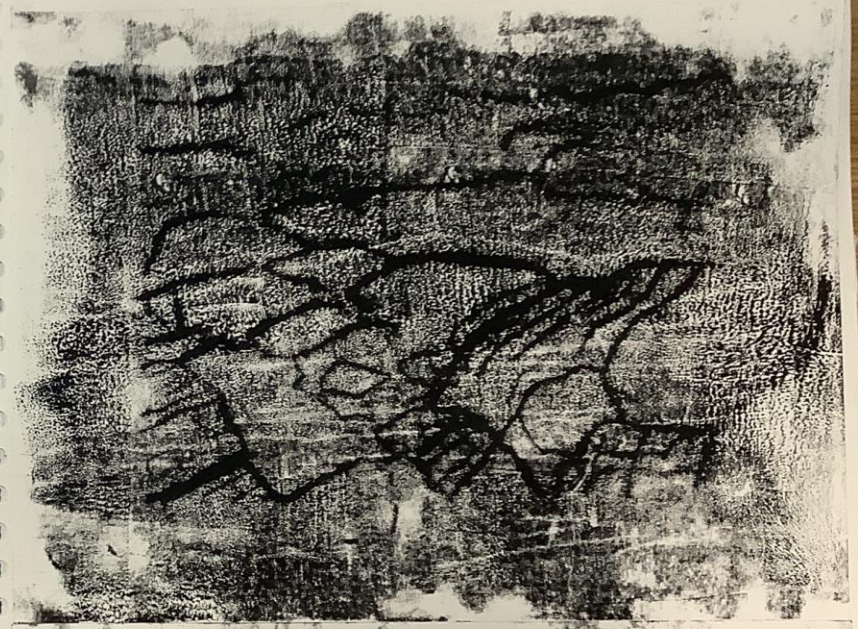
Appreciation of places

Mixed media piece shows the beauty of nature through abstract form

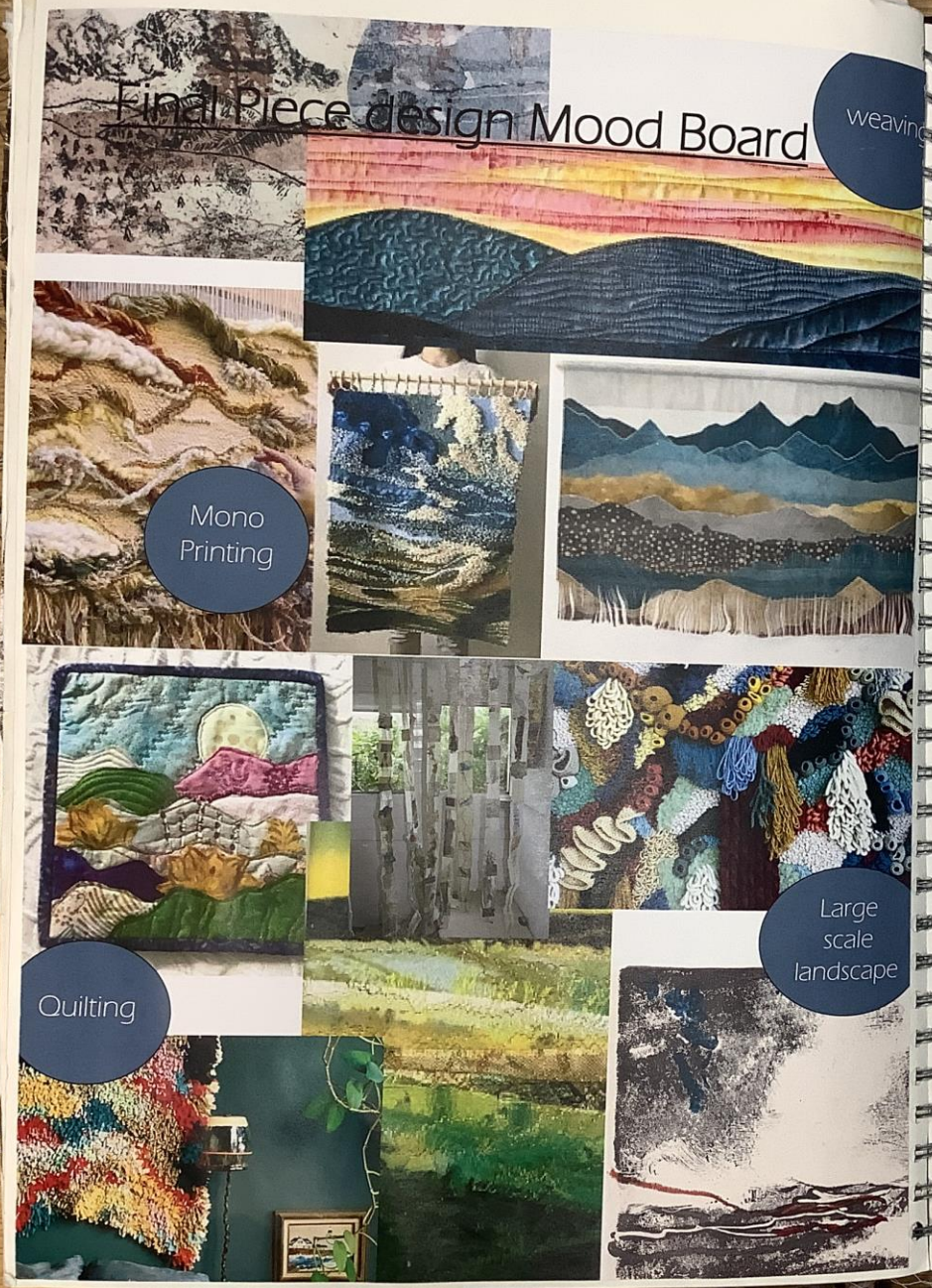




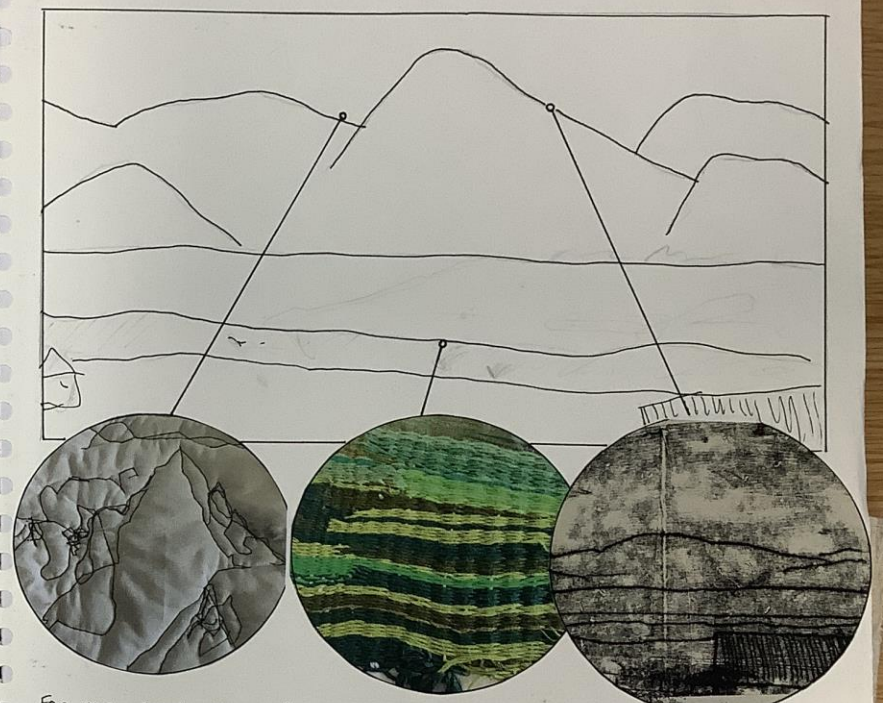
MONO PRINTING



Final Piece design Mood Board

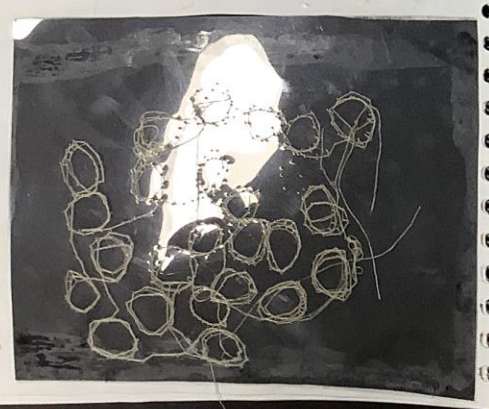


Final Piece Plan

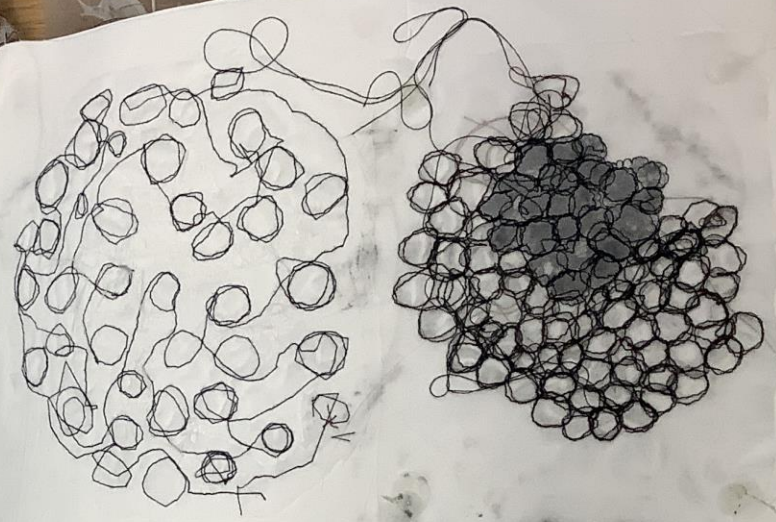


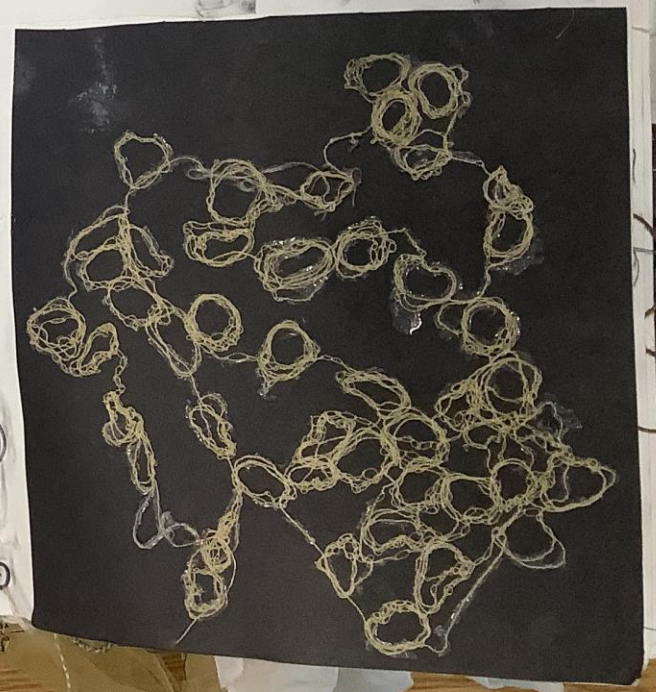
For my final piece I have decided to use my own photograph as a reference. I will reacreate this picture using the techniques I have learnt throught this sketchbook. The piece will be large scale and will represent my trips to the highlands of Scotland and the memories I have made there. The main feature will be a large scale monoprint of the image. A mix of other techniques will be used to add colour, depth and texture within the piece, I hope this piece will be really effective. Above in my plan I have highlighted certain techniques that would look really effective within the piece.

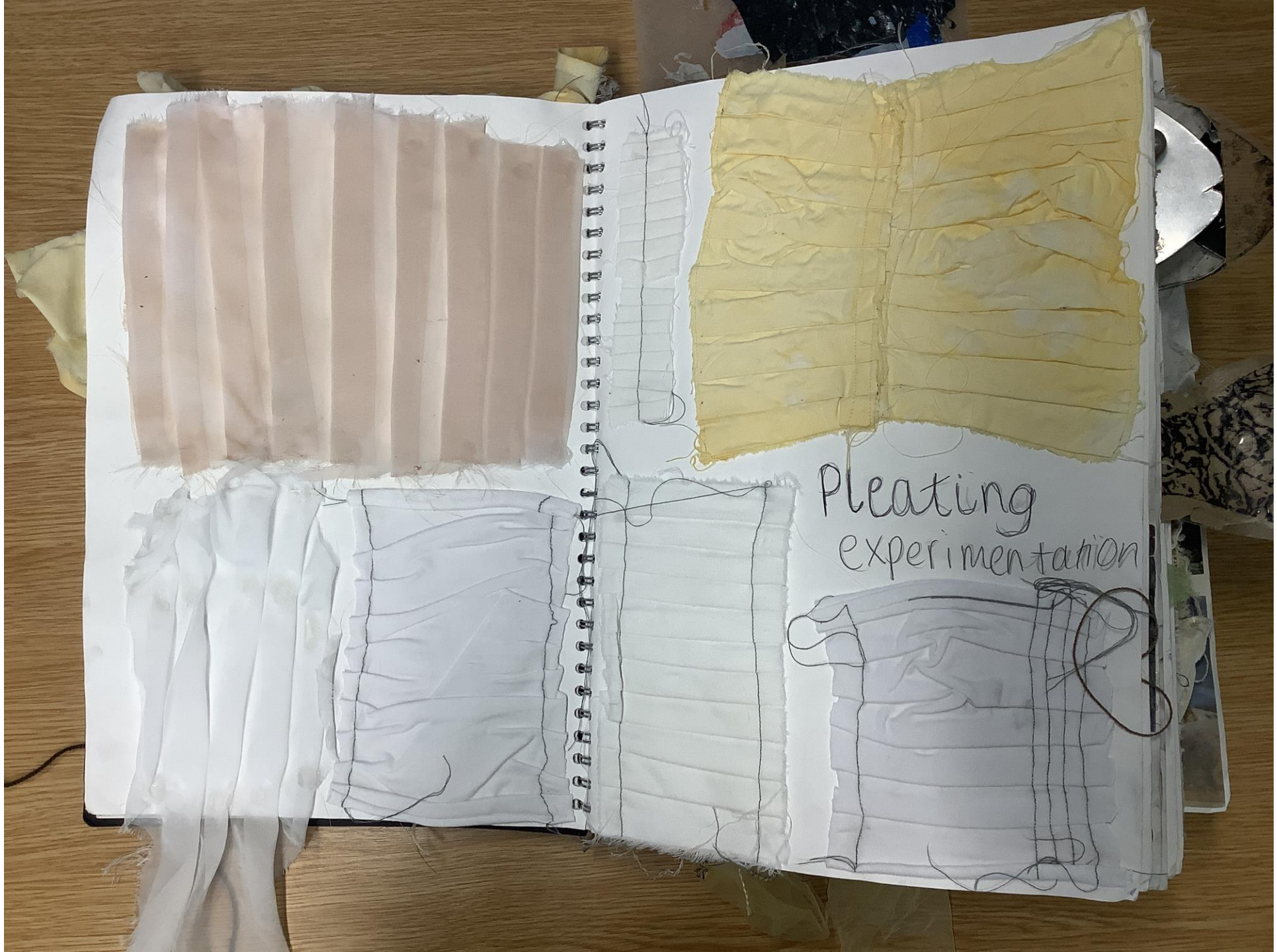
Seaw
Seaw
White
White

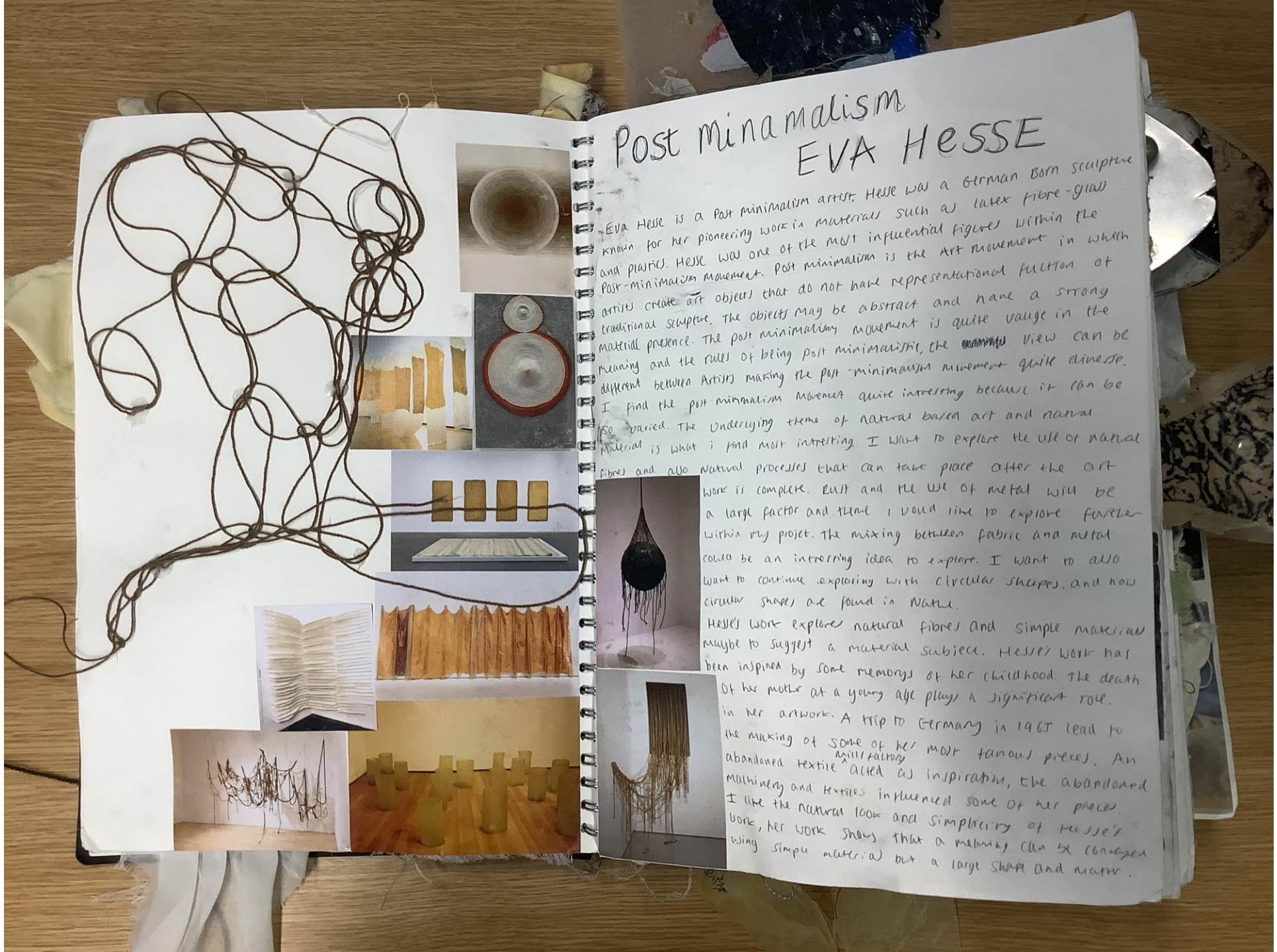


I used circle and holes as inspiration within these samples to create a pod or egg sort of shape. I used machine embroidery and wire and also chalk drawings.






Pleating
experimentation

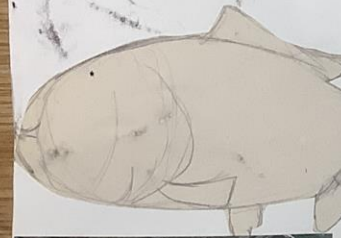


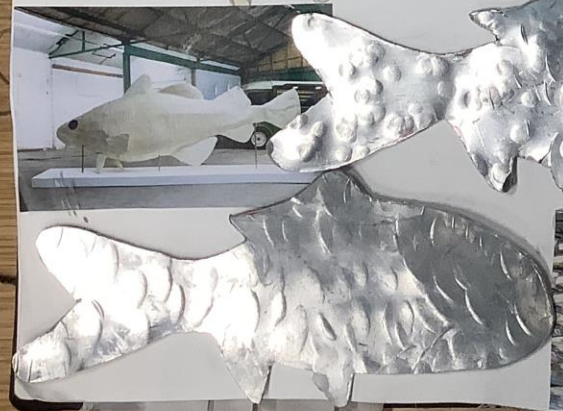
Post minamalism
EVA HeSSE

Eva Hesse is a Post minimalism artist. Hesse was a German born sculpture known for her pioneering work in materials such as latex fibre-glass and plastics. Hesse was one of the most influential figures within the Post-minimalism movement. Post minimalism is the Art movement in which artists create art objects that do not have representational function of traditional sculpture. The objects may be abstract and have a strong materiall presence. The post minimalism movement is quite vauge in the meaning and the rules of being post minimalistic, the view can be different between Artists making the post-minimalism movement quite diverse. I find the post-minmalism movement quite interesting because it can be so varied. The Underlying theme of natural based art and natural material is what i find most interesting. I want to explore the use of natural fibres and also natural processes that can take place after the art work is complete. Rust and the use of metal will be a large factor and theme i would like to explore further within my project. The mixing between fabric and metal could be an interesting idea to explore. I want to also want to continue exploring with circular shapes. and how circular shapes are found in Nature.

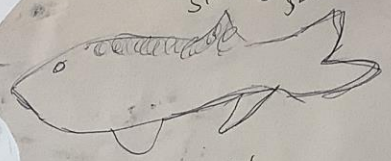
Hesse's work explores natural fibres and simple materials maybe to suggest a material subject. Hesse's work has been inspired by some memorys of her childhood. The death of her mother at a young age plays a significant role in her artwork. A trip to Germany in 1967 lead to the making of some of her most famous pieces. An abandoned textile mill factory acted as inspiration, the abandoned machinery and textiles influenced some of her pieces. I like the natural look and simplicity of Hesse's work, her work shows that a meaning can be conveyed using simple material but a large shape and matter.

METAL & Sculpture

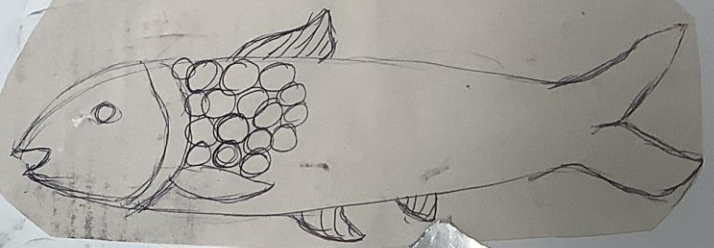




simple fish out of sheet metal

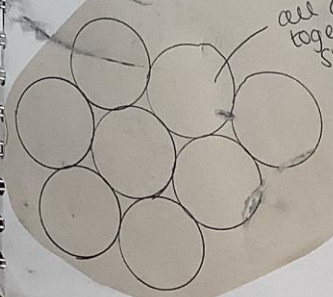


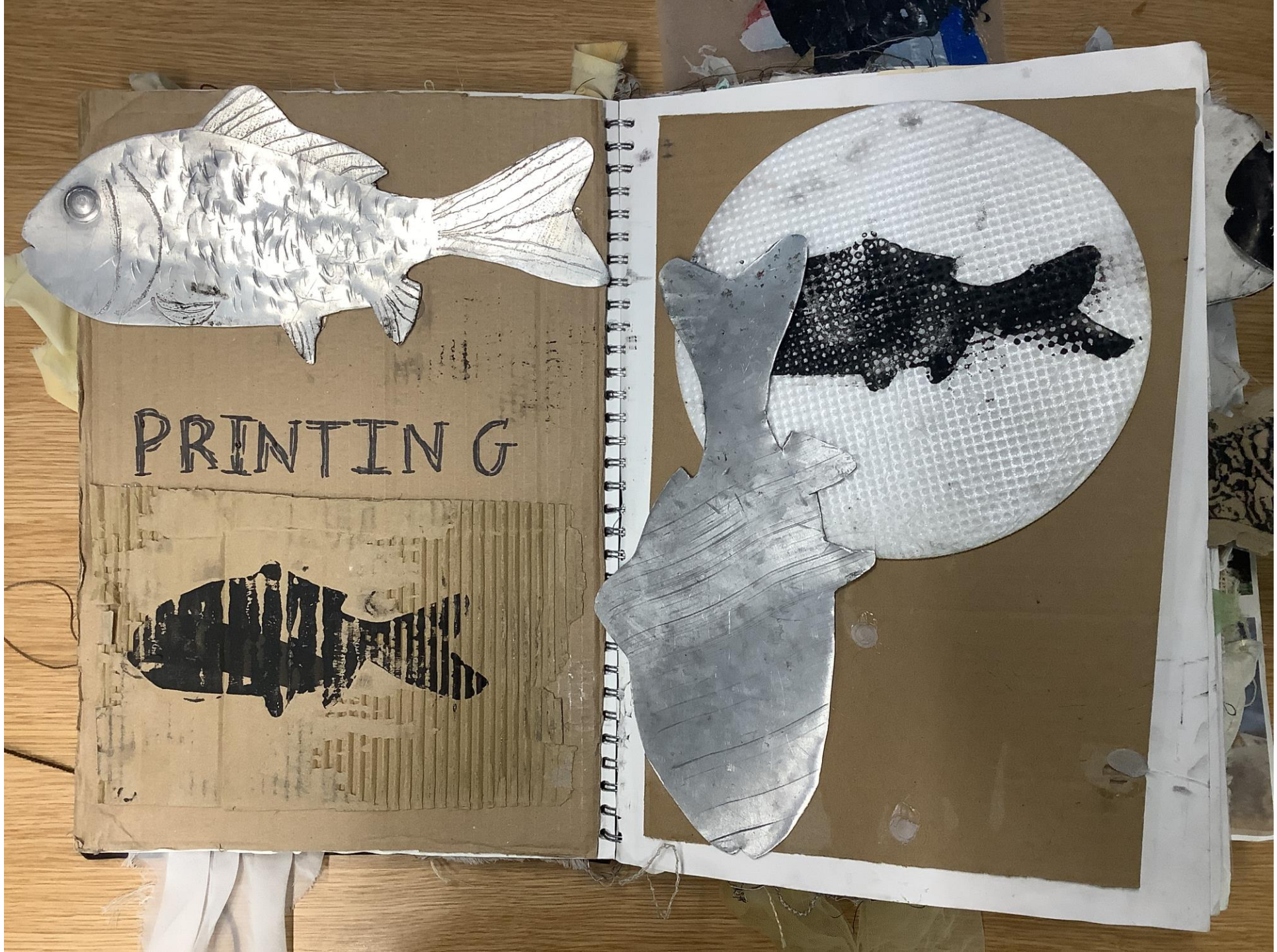
what techniques can i use to create texture?



metal circles

all circles togeth looks slightly like fish scales.

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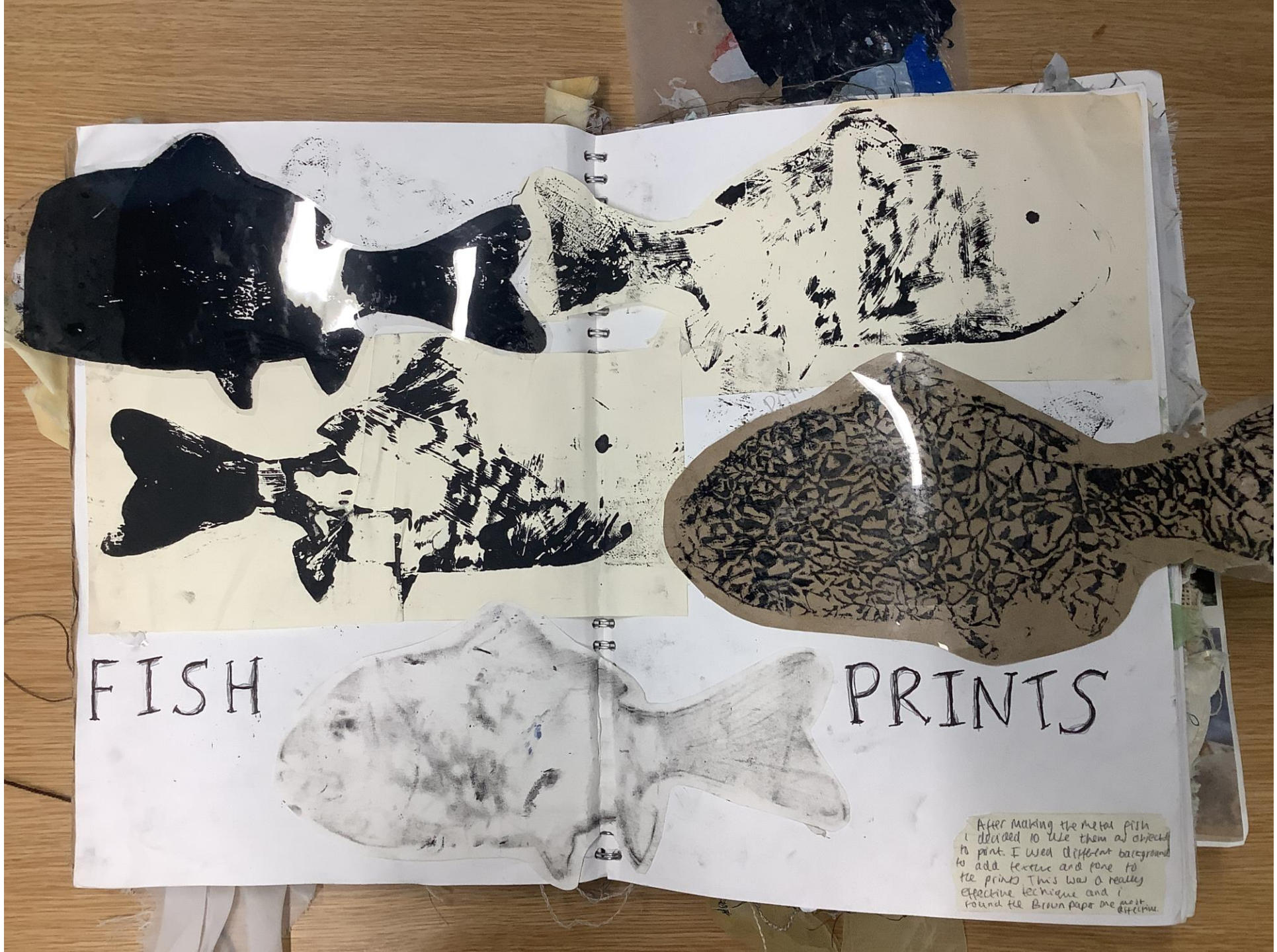

FISH PRINTS
After making the metal fish I decided to use them as objects to print. I used different backgrounds to add texture and tone to the prints. This was a really effective technique and I found the Brown paper one most effective.

Collage experimentation

This page was used to present the metal fish made previously in a collage/background way. When thinking about sculptural it helped to experiment with backgrounds and the colours around the main piece. I used flowers and also the metal 'Bubble' samples to create a background for the fish.

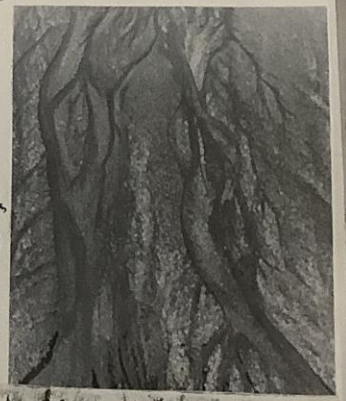






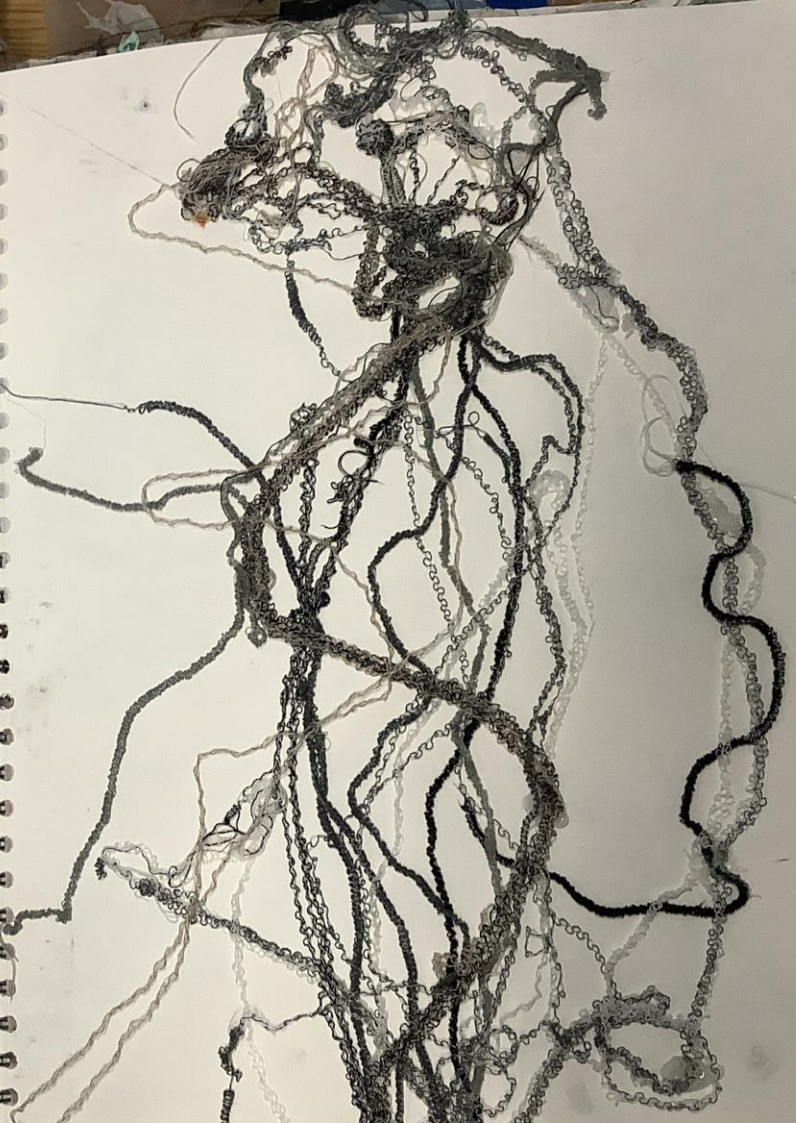

Primary PHOTOGRAPHS



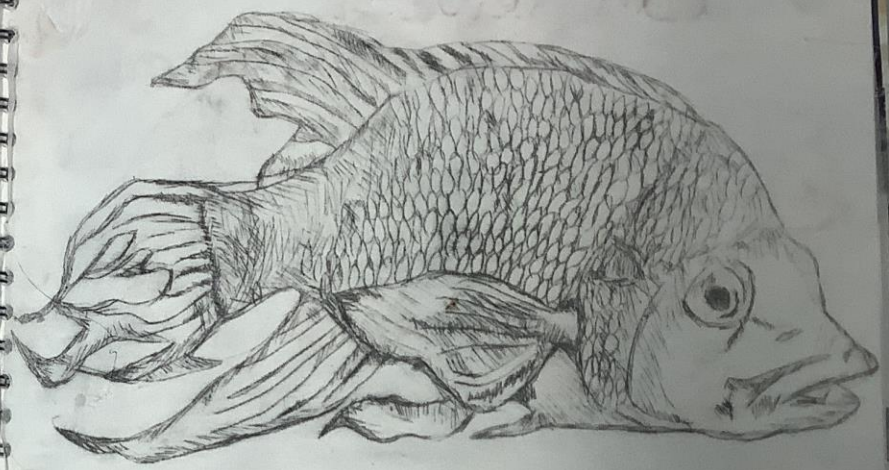
Wash Away Sample

This sample was intended to copy/recreate the sand picture on the left. This sample wasn't overly effective but during this I learnt how to use wash away fabric which was beneficial.



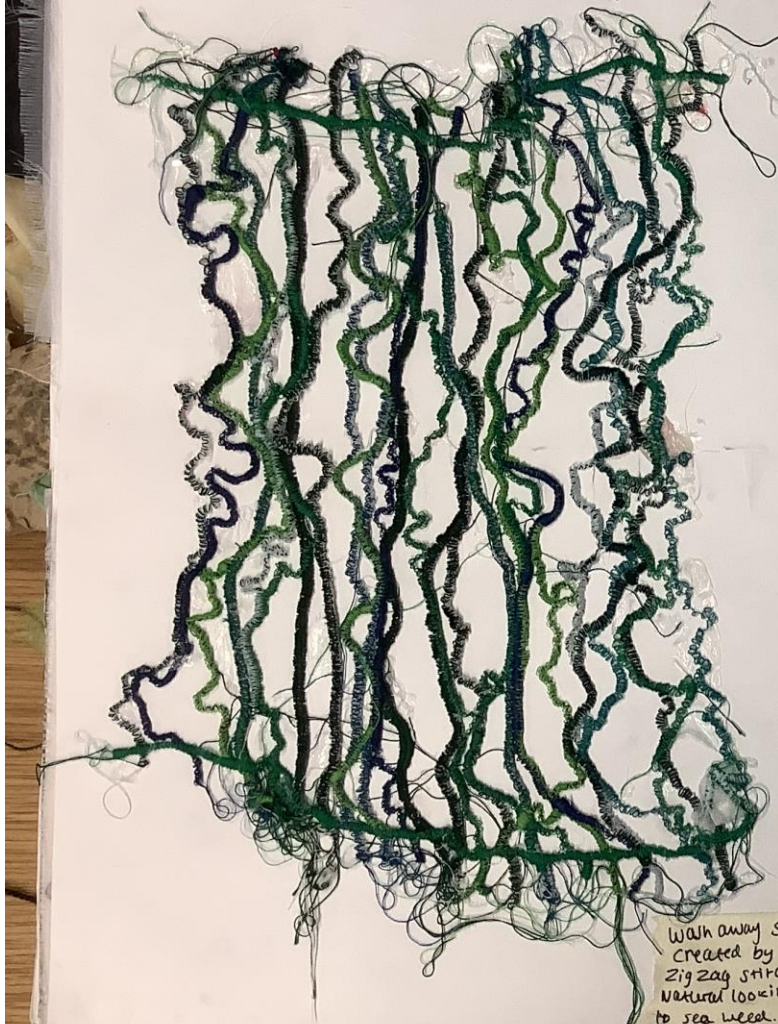
The colour of this sample related back to the metal page previously. The colours are similar but the materials are different. The metal is hard and stark whereas the wash away is delicate + soft, showing further position.

Etching sample of an ugly but pretty looking fish. I wanted to use the Juxtaposition of an ugly fish on very fine and delicate fabric. I really liked how this turned out and how much detail can be expressed by using an etching technique.

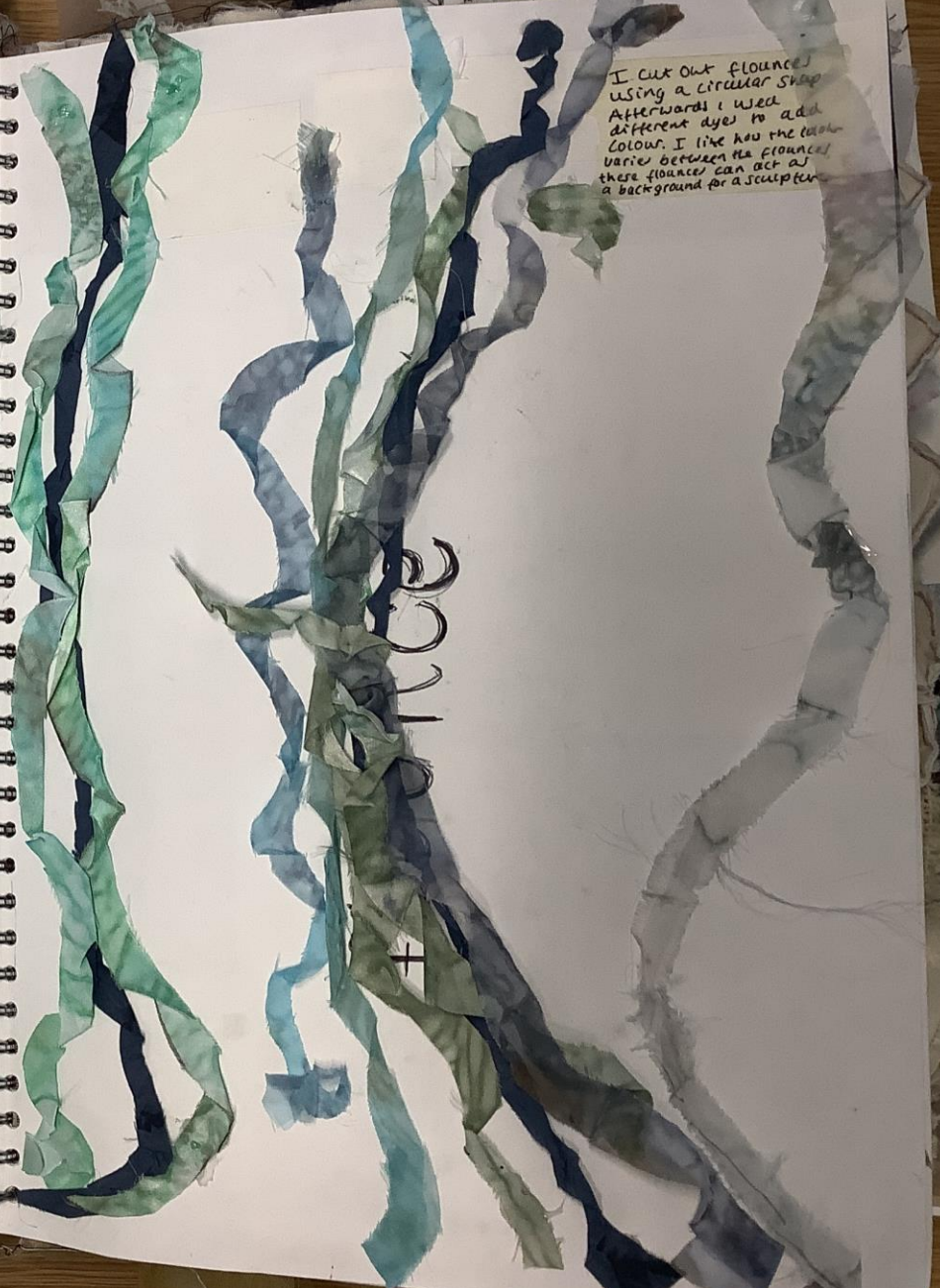


ETCHING

Wash away experimentation



Wash away sample created by over lapping zig zag stitches. very natural looking, similar to sea weed. could act as a background!



I cut out flounces using a circular shape. Afterwards I used different dyes to add colour. I like how the colour varies between the flounces these flounces can act as a background for a sculpture

over Fishing

over fishing happens when too many fish are caught in one area. Because so many are caught there isn't enough time to repenish the species. This can cause major species loss and can alter species habits and movements. It is suprising that humans are able to cause so much damage to the habitat we live in. Through art work i want to bring to light this issue. People can pick up fish in a local supermarket but it is not always obvious where it has come from and how it been caught. People are unaware of this and I want this issue to come to light during my work.

THE CONVERSATION

For many species, human actions are the biggest factor in their evolution. Andrey Oksanitenko/Marmaduke St John Getty Images

From radiation to water pollution to cities, humans are now a driver of evolution in the 'natural' world – podcast

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Seascape: the state of our oceans

Illegal fishing spurs billions in losses for developing countries, study says

Analysis finds global practice is a major driver of marine ecosystems' destruction and is estimated to run up to $50bn

Seascape: the state of our oceans is supported by

ZO BIOTECH

How Does Chemical Pollution Affect the Ocean?

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By Usman Ahmed

Reviewed by Laura Thomson · Oct 19 2022

Marine pollution includes chemicals and garbage. Most pollutants are dumped or blown into the ocean from land-based sources, harming the ecology and well-being of every organism and global economic institution.

Home

Overfishing: A Bane For The Oceans

Overfishing: A Bane For The Oceans

October 18, 2022 | By Neellohit

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MARKETS AND POLITICS DIGITAL ORIGINAL VIDEO

How the U.S. fixed most of its overfishing problem

Watch the video above to learn more about the U.S. fishing industry, market forces at play, the difference between overfishing and overfished, the rise of

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Impacts

DECLINING WILDLIFE

Decades of destructive fishing has resulted in the precipitous decline of key fish stocks such as bluefin tuna and Grand Banks cod, as well as collateral impacts to other marine life. Hundreds of thousands of marine mammals, seabirds, and sea turtles are captured each year, alongside tens of millions of sharks. Many of these species

Overview

Overfishing puts more than one-third of all sharks, rays, and chimaeras at risk

Hydrogen

THE HYDROGEN BLUES

MAGIC DUST

BY AMY MCKEEVER AND

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Seascape: the state of our oceans

Atlantic overfishing was already a problem. Then Brexit happened

An investigation by the Guardian, NDR, WDR and Süddeutsche Zeitung shows fish stocks being depleted in the north-east Atlantic because there's no system to agree on quotas

GAO U.S. Government Accountability Office

Home › Reports & Testimonies › Federal Fisheries Managem...

Jump To:

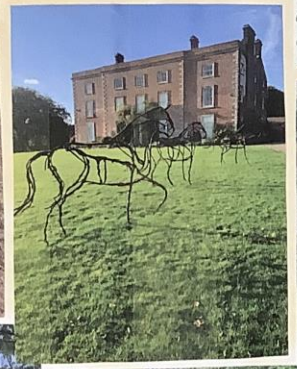
Federal Fisheries Management: Overfishing Determinations Vary Across Regions, and Data Challenges Complicate Management Efforts

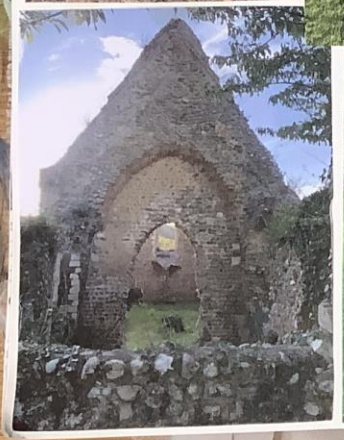
GAO-23-105172

Published: Oct 13, 2022. Publicly Released: Oct 13, 2022.

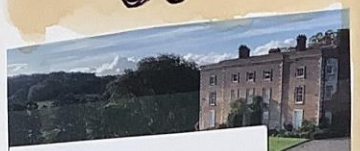
Sculpture trail Trip

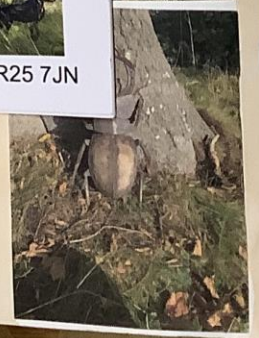
The marsh ponies are metal structures wrapped with fire proof fabric. These were designed as fire sculptures are were previously set on fire. The effect left after the sculpture was set on fire added more depth and tone. The limb of the sculpture becomes softer when looking closely. This effect looks really effective and this concept could be used as inspiration for fish shaped sculpture.

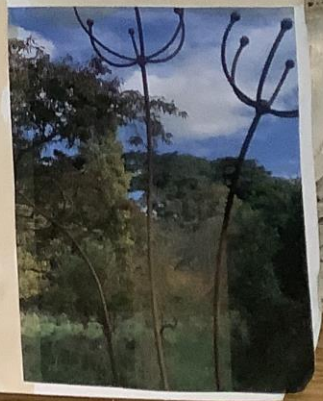




Bayfield Hall

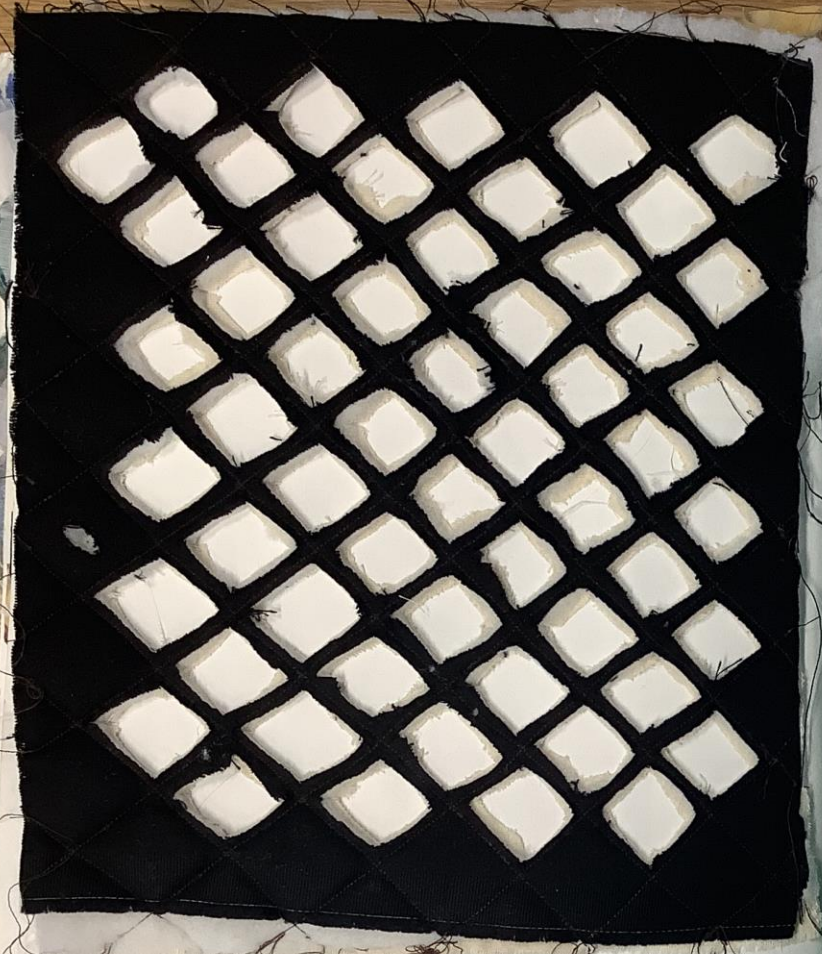




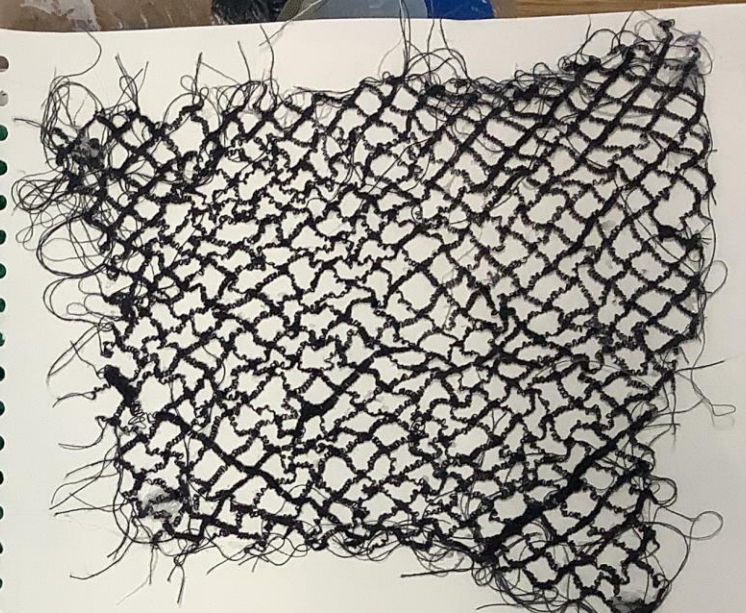


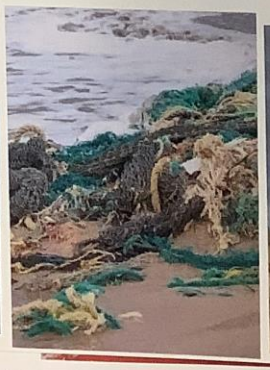

Smocking to create scale shape
padded scales with wire inserted
Angelina fibres ironed and cut in scalloped shapes to create scale lay out


waves
I used the quilted scale sampler and draped them on a manneqin. I liked how they came together but Im not sure that I want to pursue a masterful wearable piece. further on in my work I would like to experiment with structure and the design.
ocean
Scales



NETTING SAMPLES



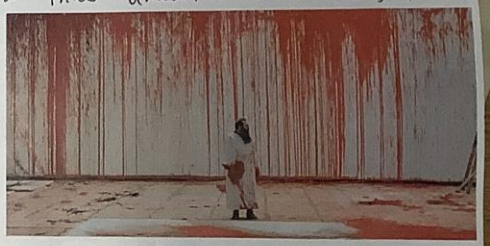


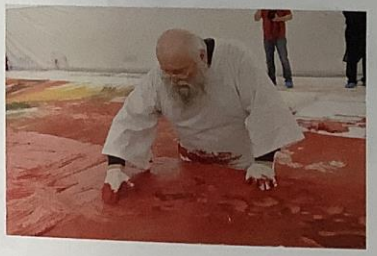
Hermann Nitsch

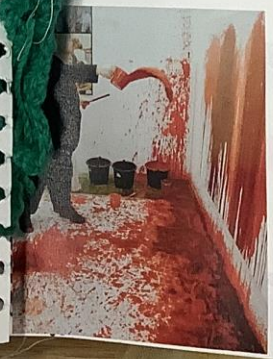
Hermann Nitsch is an Austrian contemporary artist. He presents his artwork within preformances. At first glance his work seems gory and bizzare. His preformances are controversial and confronts the theme of life to death. His work shows the gore and harsh reality of Nature. He also combines orcastrated music within his preformance which act as narration. His preformances are seen to be extreemly controversial and has caused backlash from animal rights activists. Nitsch uses dead animal carcuses and gallons of blood to create his work. The preformances act as a ritual portraying Nitsch's thoughts and ideas. The canvas act as backgrounds to the preformances documenting and representing the cycle of life which is presented within Nitsch's preformances.

"I want my work to stir up the audience, the paricipants
[illegible] my preformance. I want to arouse them by the means of
[illegible]ual "incensing and to bring them an understanding of
their existance" - Hermann Nitsch.

[illegible]k is extreemly controversial and implies a hidden meaning
[illegible]hind his work. His work is complex and takes time to
[illegible] the meaning. Within my work I want to present a
[illegible] conceptual meaning along with the obvious visual complextion.
[illegible] it is important for a piece to have a contextual
[illegible] if it isn't completly conveyed at a glance. The context
[illegible]hm to a piece and a inner understanding to why the
[illegible]al made an artwork.







He

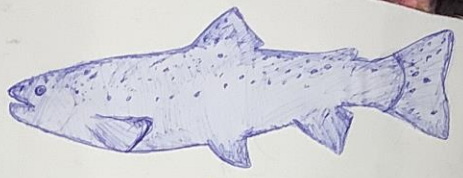
rmann Nitsc
twork within
s preformance
s work sh
ubines orcas
is preforma
klash from
nd gallow
a ritual
background
resenting the
within N







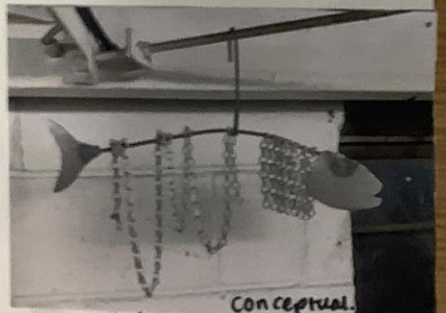




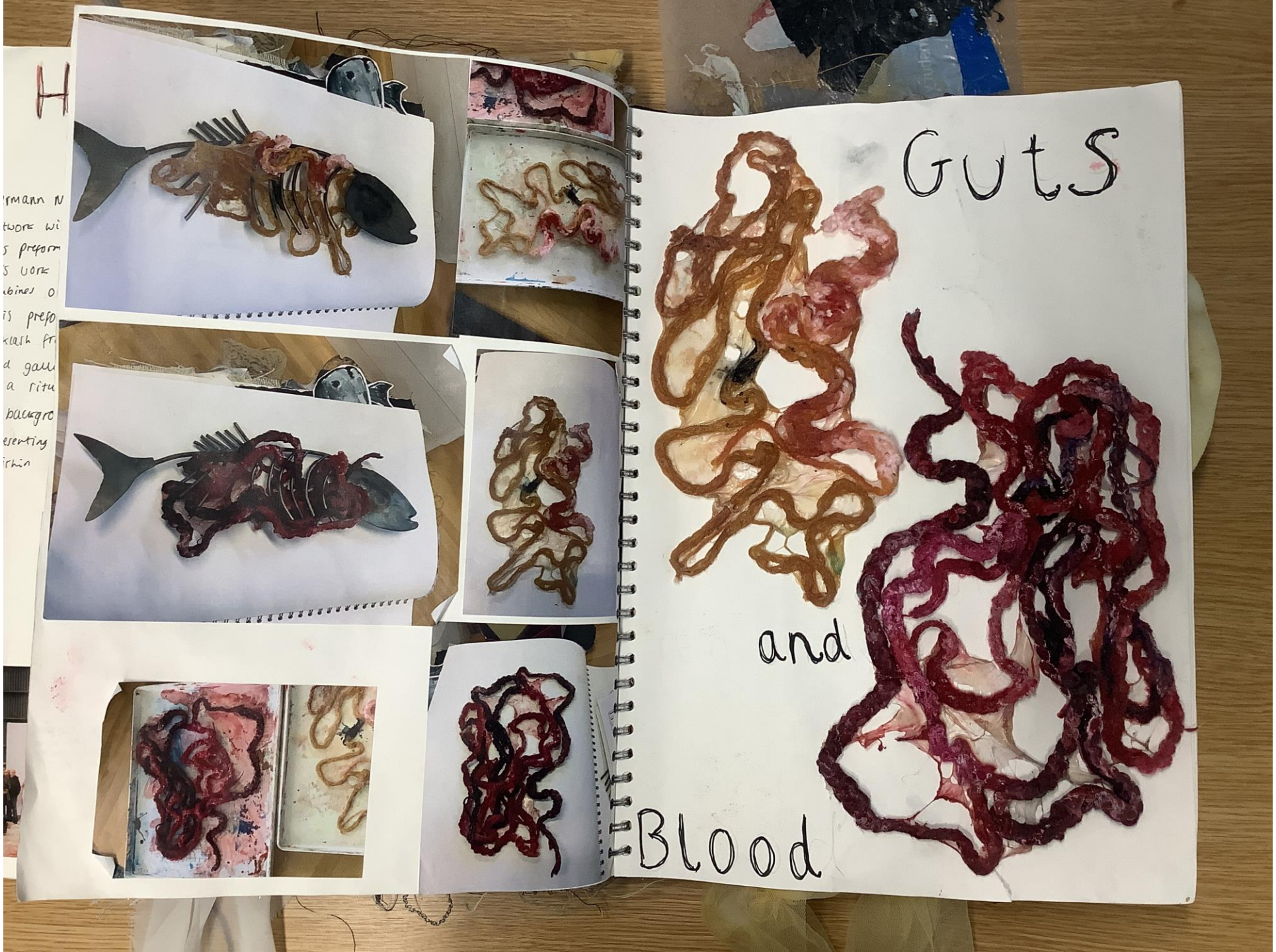




Sculpture design

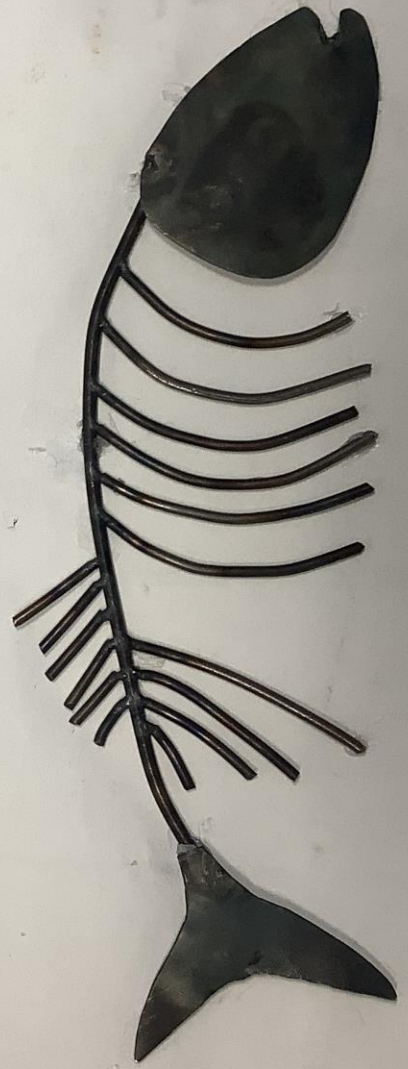


Conceptual.
Chains to represent being trapped but also the length and dragging loose line gears

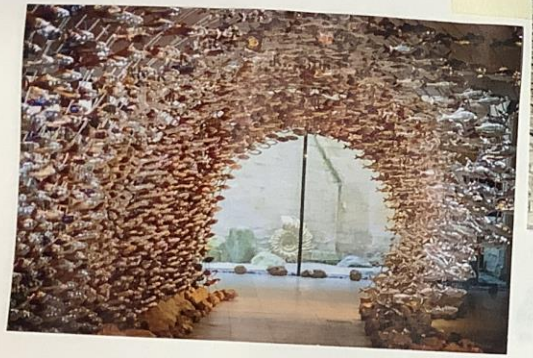

Guts
and
Blood

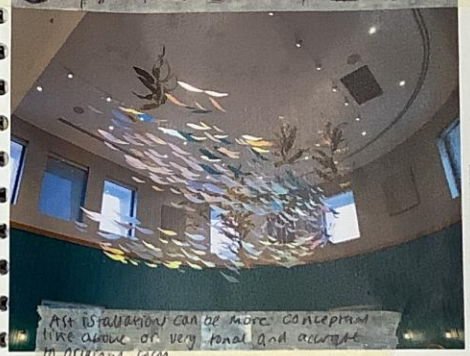
HE

Hermann Nitsc
artwork within
His preformanc
His work si
combines orca
His preform
backlash from
and gallow
as a ritual
as background
representing m
within N



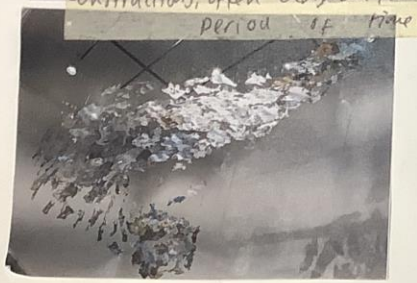
ART INSTALLATION

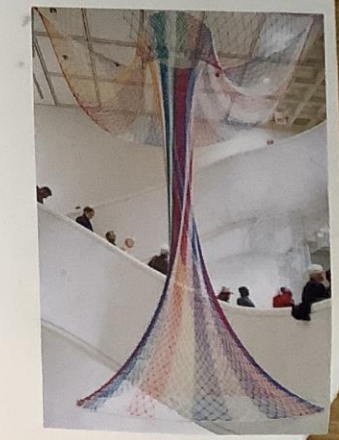




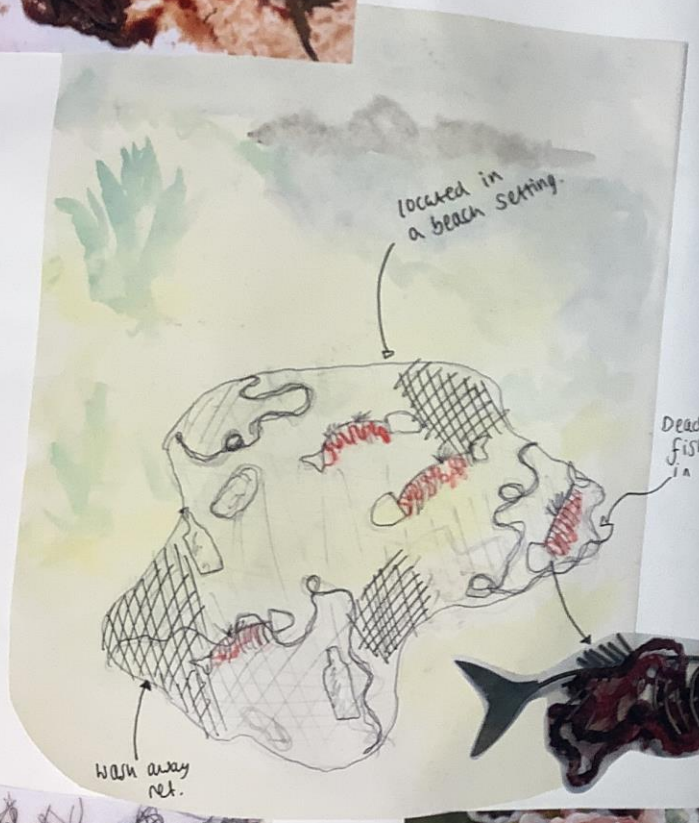
Art installations can be more conceptual like above or very tonal and accurate to original form.

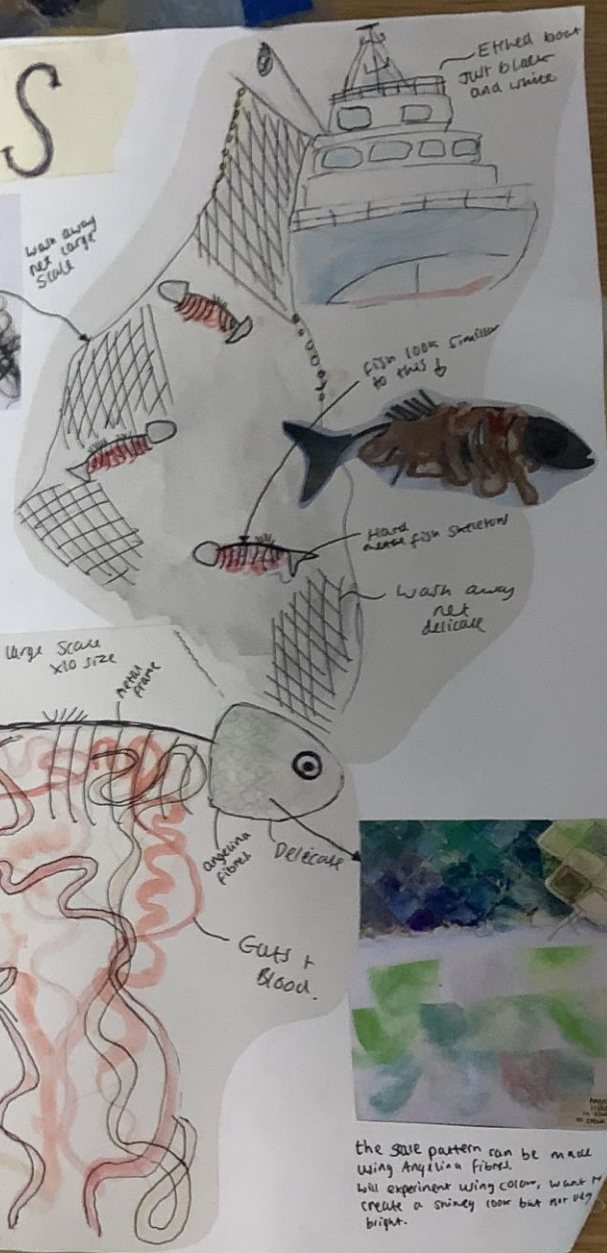
The term Installation Art is used to describe large-scale, mixed-media constructions, often designed for specific place or for a temporary period of time. (Tate)



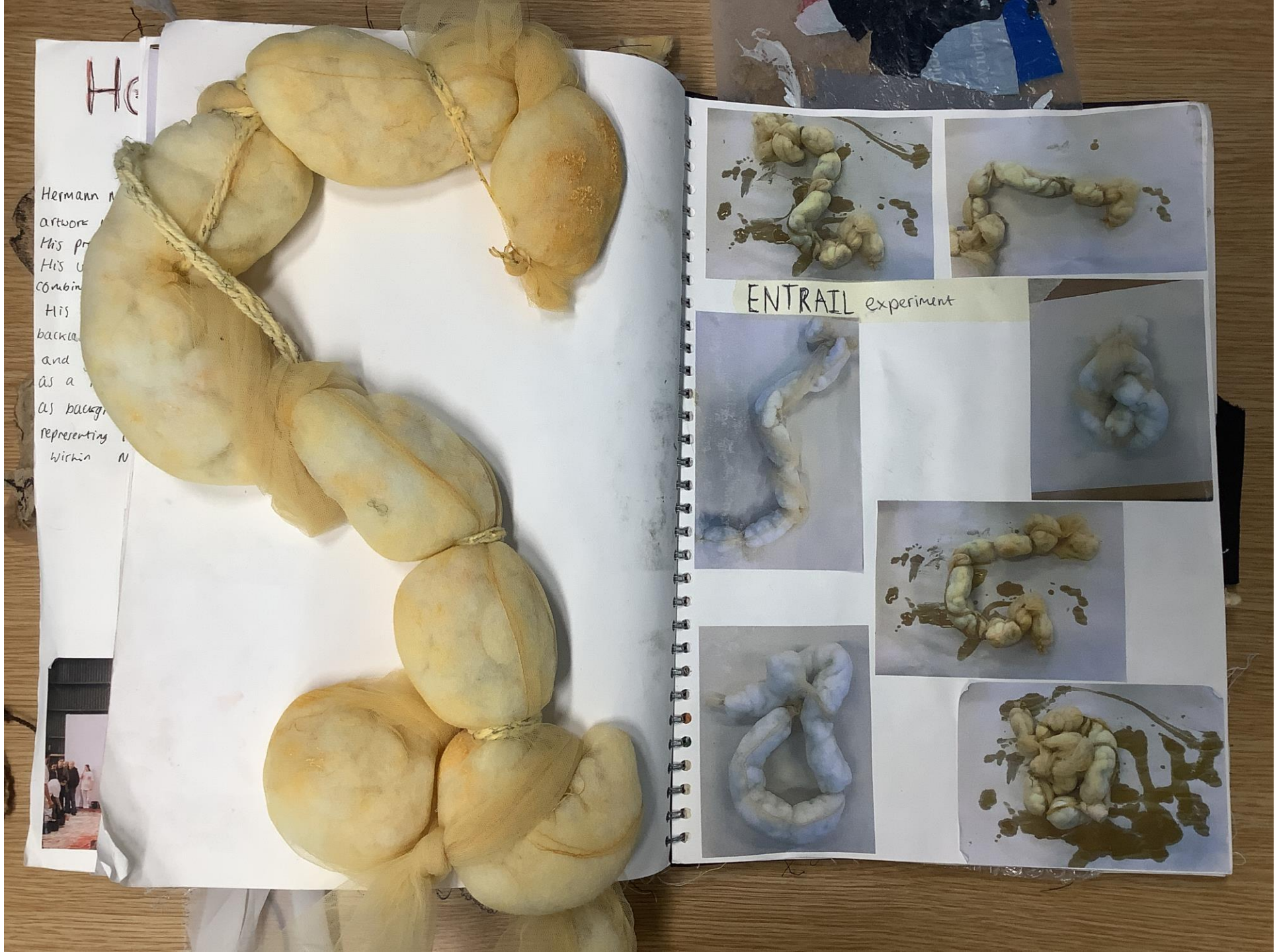


DESIGN IDEAS





the same pattern can be made using Angelina fibres. will experiment using colour, want to create a shiney look but not too bright.


ENTRAIL experiment

YARN COLOUR TESTING

Sample on Green Fabric

COLOUR TESTING

Brown colours

Dark Brown

Purply Brown

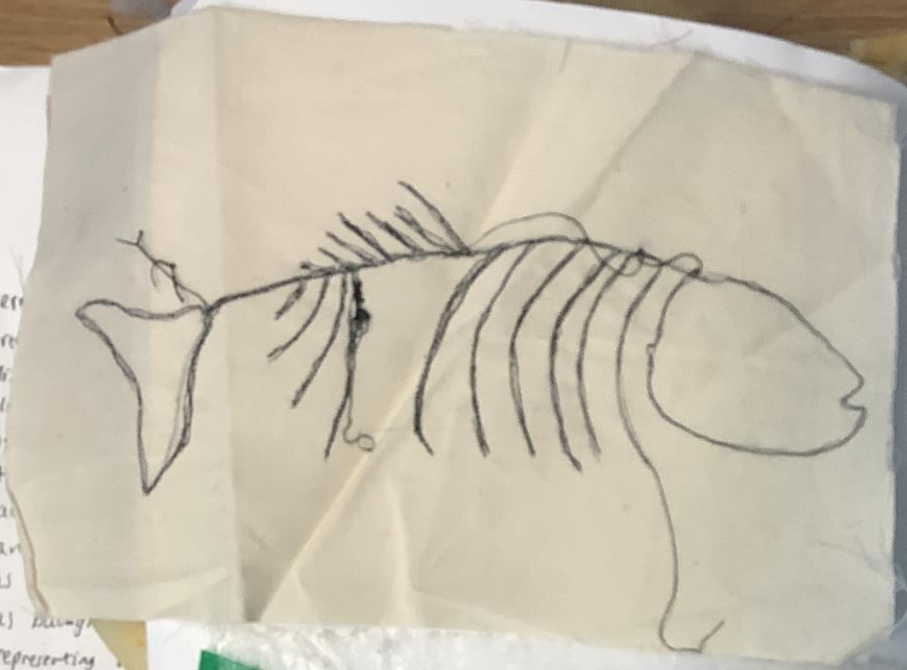
Orangy Brown

Refer back to out pictures for colour mixes

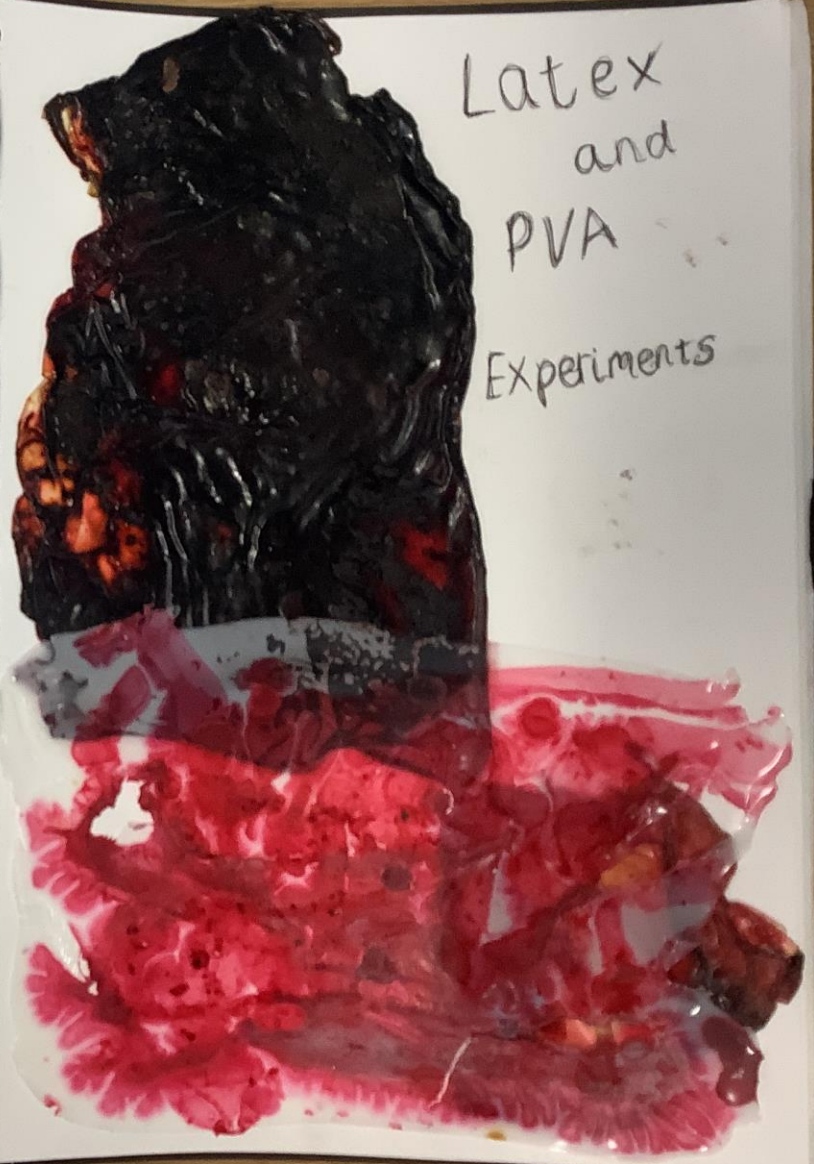
Washed out dyed fabric

Dirty grey colour good but rare

Good colour for guns.



Recycled Art Work

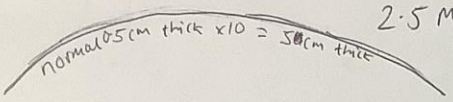


Latex
and
PVA

Experiments

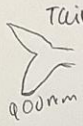
final Design measurements and planning

Back Bone of fish



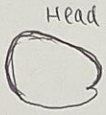
2.5 metres long
Bent to an angle
Material = 5cm thick = 1.969 inches Big
1.5inch or 1.75inch tube packed and filled.

Tail



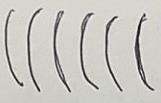
800 x 900mm

Head



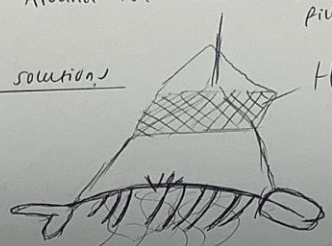
700x1000mm

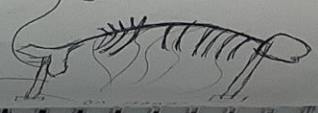
Make a 10x scale out of paper to then trace out onto metal.

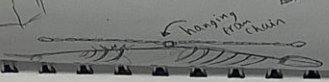


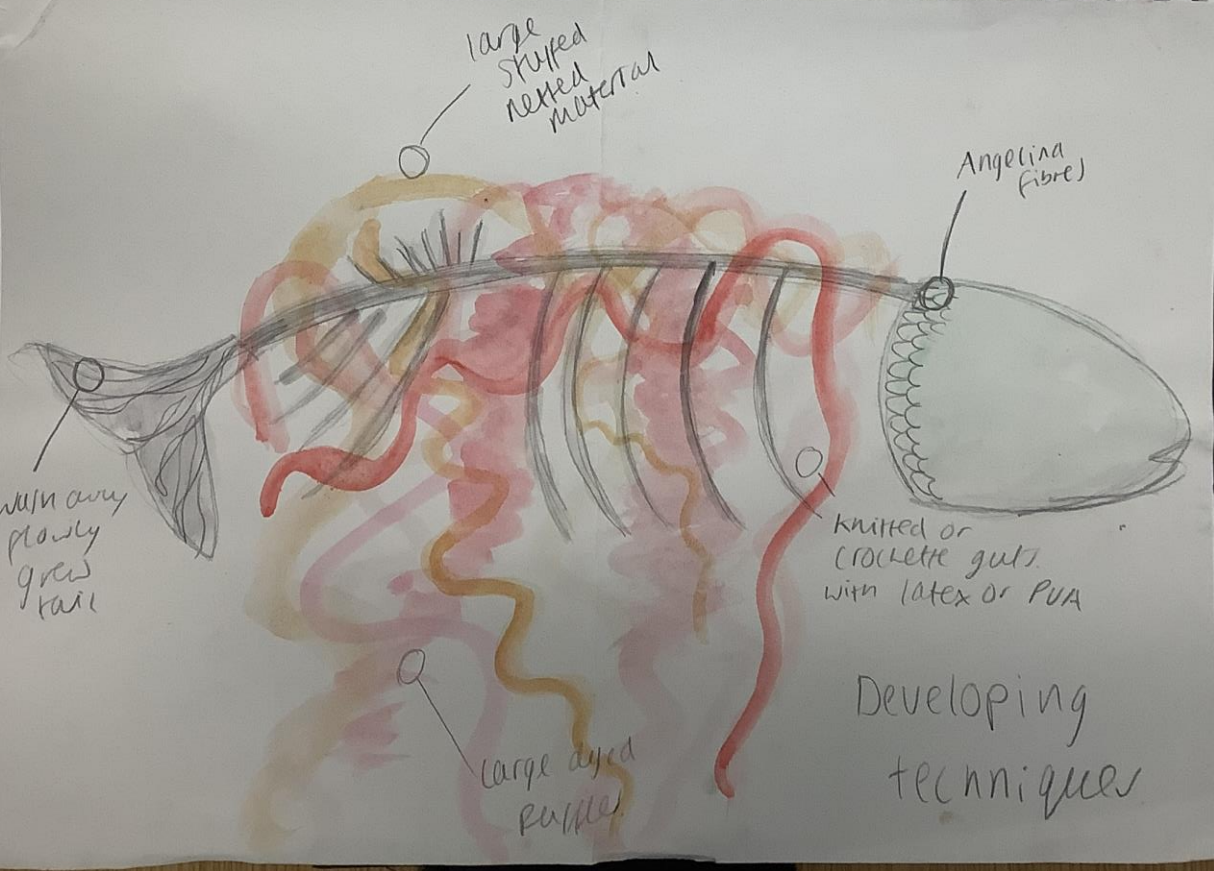
Bones
4cm thick
\ we off cuts doesn't matter what size.
Around 95cm in size tubes packed and filled then Bent to size

Presentation solutions







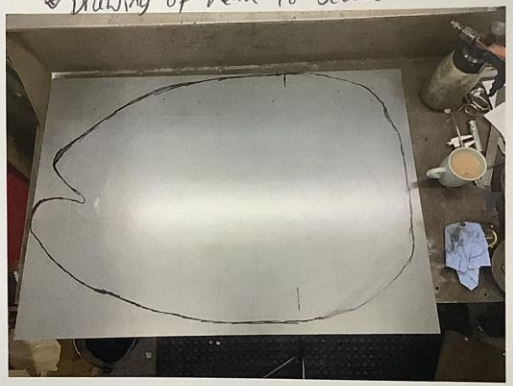


Developing techniques

Me Bending the pipes for the Bones.

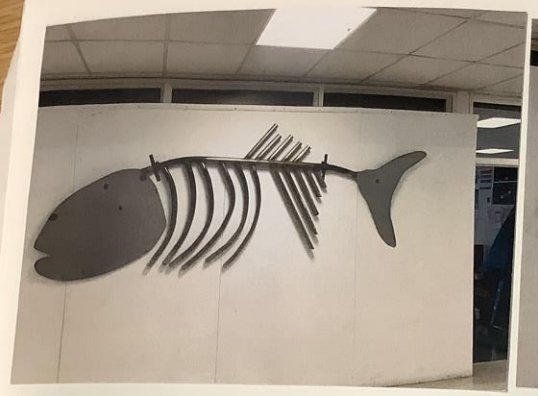
Making the skeleton

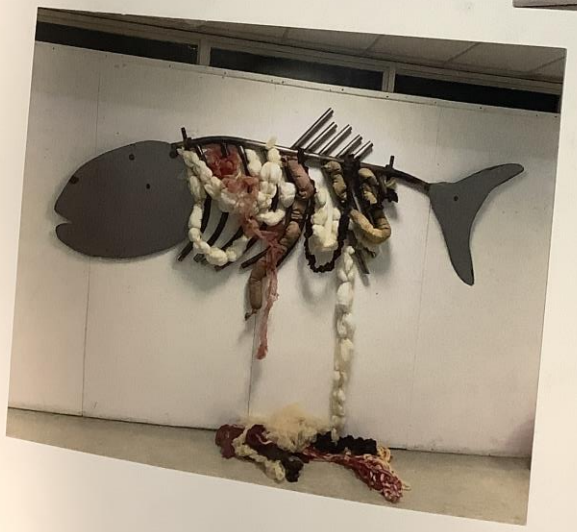
drawing of head to scale



Metal tin snips

fish laged out on the work-shop floor ready to be welded together.





change and Stability

Change + Stability
- quite opposite contrasting ones.

Political change
- capitalism, money
- exponential growth
- change in Buildings

Changing peoples views
- opinions.

Change within people, aging.
- wrinkles
- Baby skin
- youth
- Elderly
- Contrast between old and young.

Change of power
- women more power
- Feminism

Changing patterns and surfaces
- erosion
- natural patterns.

Climate change
- erosion

Decay of fruit
- Rusting
- Animal decay
  - Scull

evolution
- life cycle
- cell

Change of style and popularity
- trends
- fashion
- Decades
  - 70s, 80s

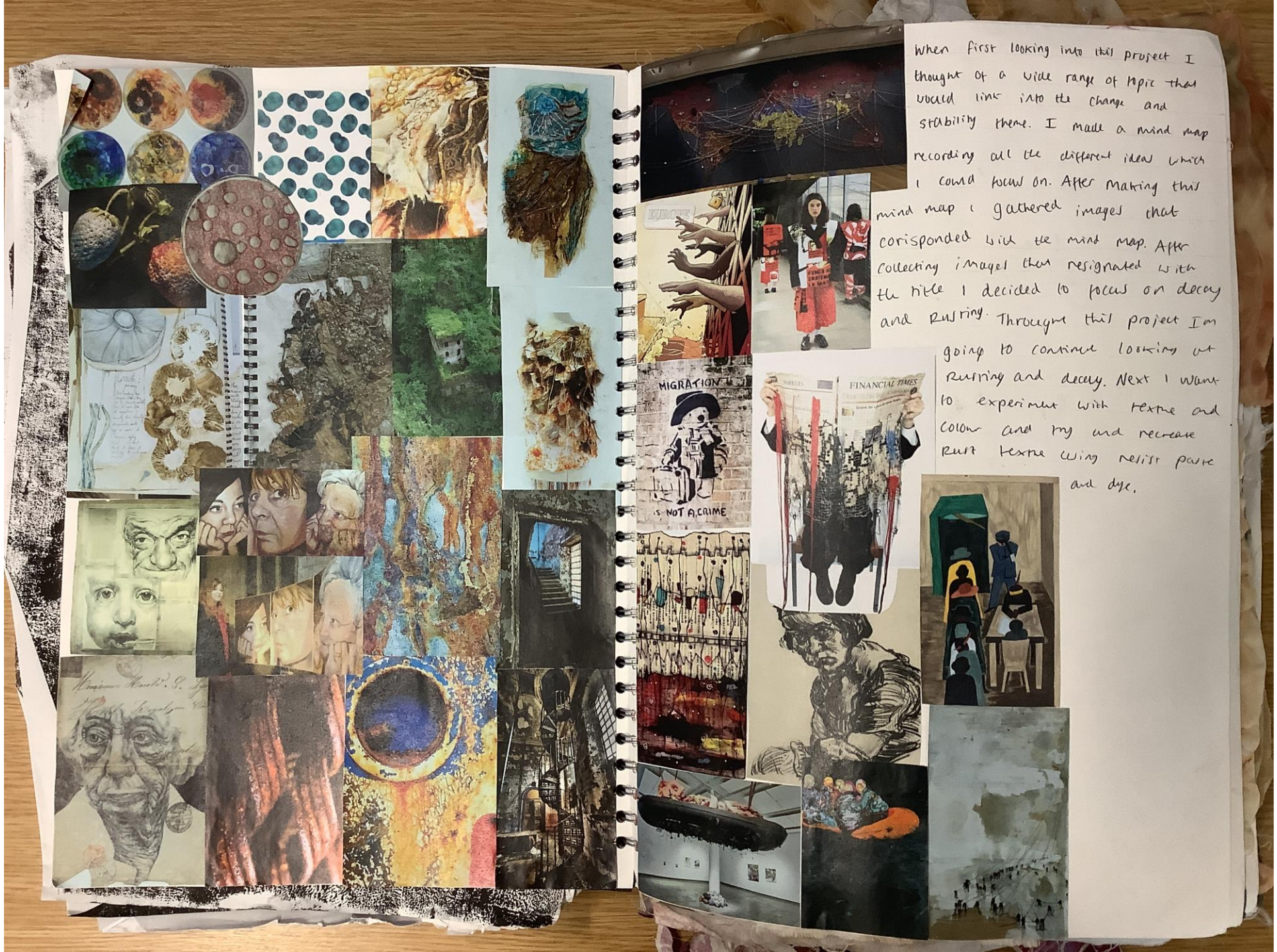
Building change
- landuse change
- Decay of Buildings

Seasonal change
winter, spring summer, Autumn.
- plants within those seasons

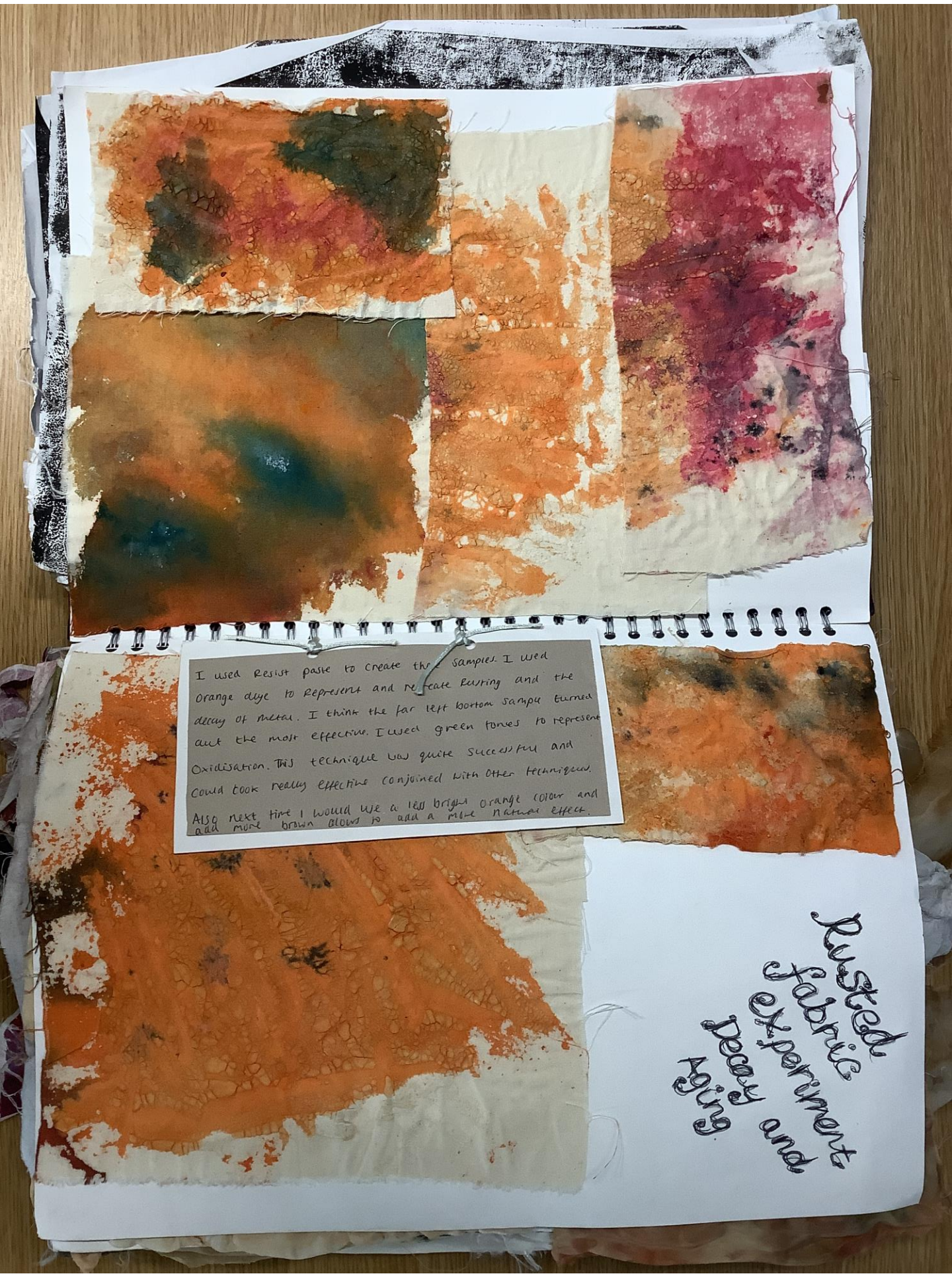
Change in personality
- mental health
- moods
- Grayson perry

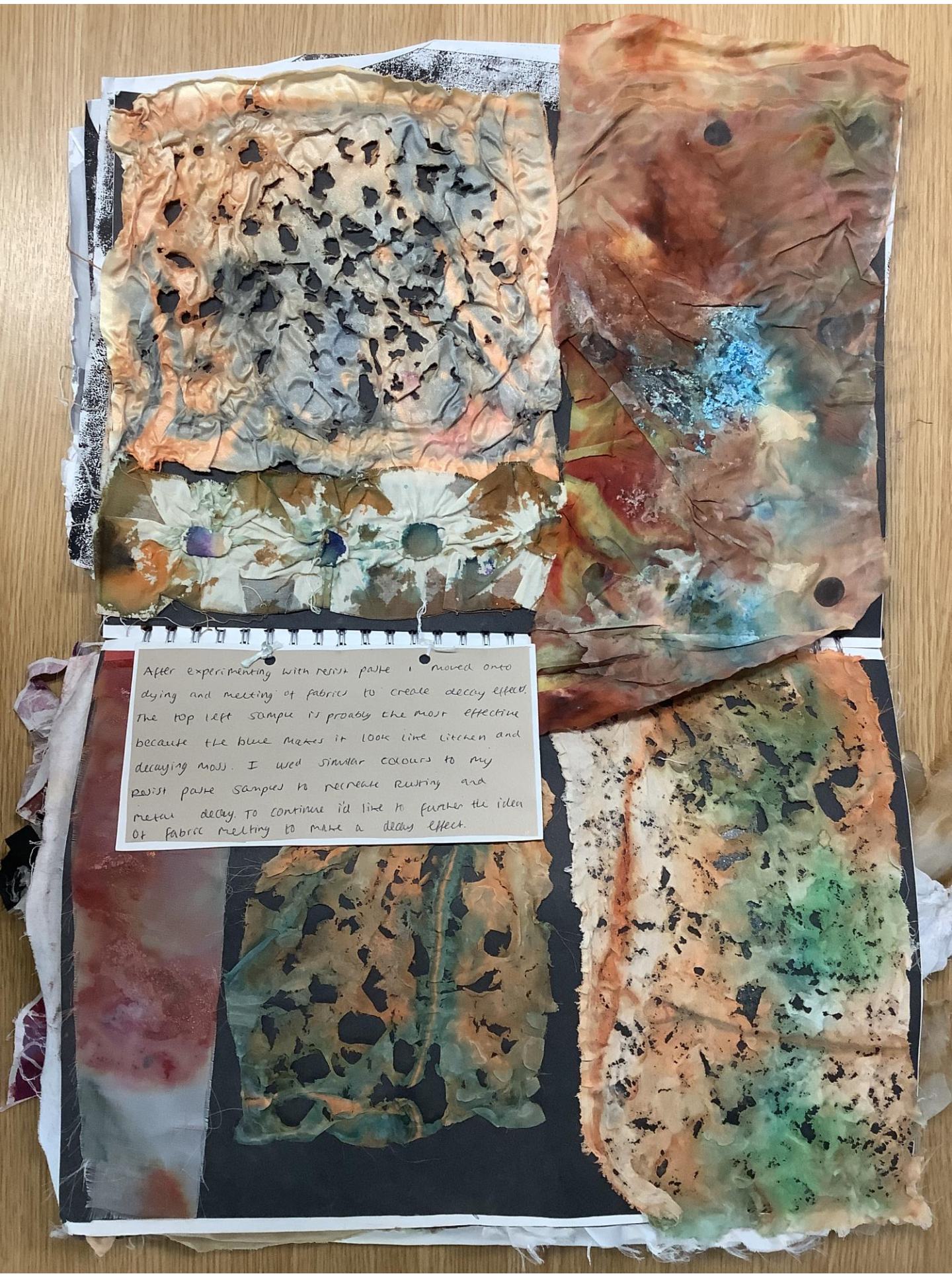
Change of place
- migration
- Moving

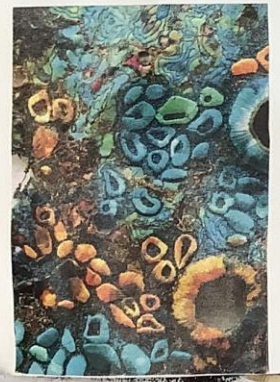
Balance
- Pattern balance
  - natural patterns
- colour balance
- Symetrical

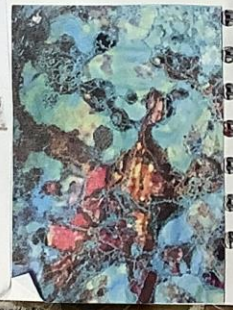


When first looking into this project I thought of a wide range of topic that would link into the change and stability theme. I made a mind map recording all the different ideas which I could work on. After making this mind map I gathered images that corisponded with the mind map. After collecting images that resignated with the title I decided to focus on decay and Rusting. Throughout this project I'm going to continue looking at Rusting and decay. Next I want to experiment with texture and colour and try and recreate Rust texture using relist paste and dye.


I used Resist paste to create the samples. I used
Orange dye to Represent and re-create Rusting and the
decay of metal. I think the far left bottom sample turned
out the most effective. I used green tones to represent
Oxidisation. This technique was quite successful and
could look really effective conjoined with other techniques.
Also next time I would use a less bright orange colour and
add more brown blows to add a more natural effect.
Rusted fabric experiment and Decay Aging

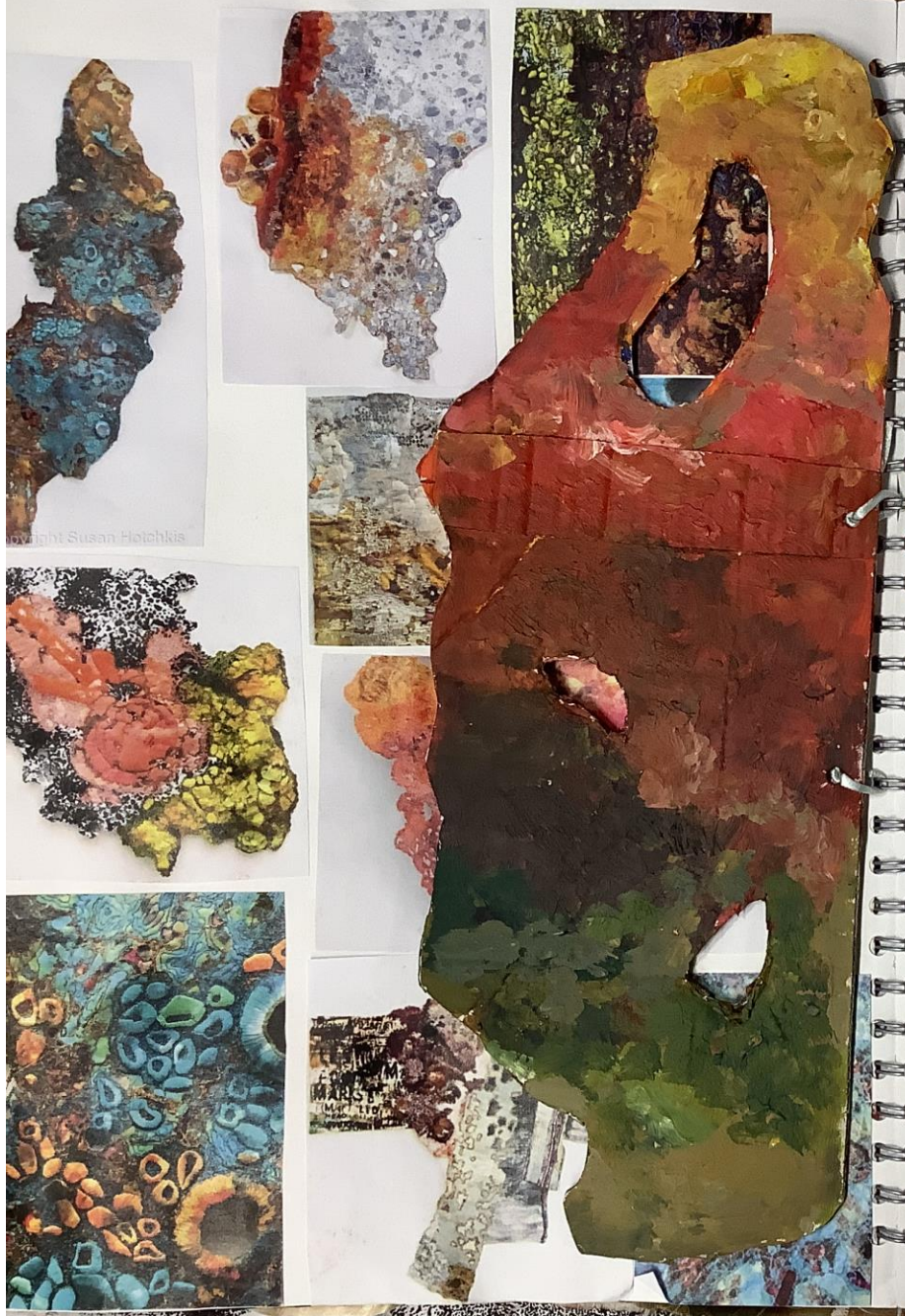

After experimenting with resist paste I moved onto
dying and melting of fabrics to create decay effect.
The top left sample is proably the most effective
because the blue makes it look like lichen and
decaying moss. I used similar colours to my
resist paste samples to recreate rusting and
metal decay. To continue i'd like to further the idea
of fabric melting to make a decay effect.





Susan HOTCHKINS

is a British Contempary Fibre artist who has
in experimenting with materials. Hotchkins
metropolitan University where she earned a
at
core theme of Susan's work is
embroide
is intrested in the relationship
and su
ts and the man made such as
nat
and human use. She uses a
photography, prints and stitch
with paint, stitch marks, textures
terpied to reveal the detail
that serve as inspiration
deconstructed, ripped, burnt and
deterioration and ruin allowed
deat
. I really like how natural
Her work has a very similar
so will be used as inspiration
I want to make more large
samples focusing more on texture
e style technique. Hotchkins
iration so i want to take
inspiration from.

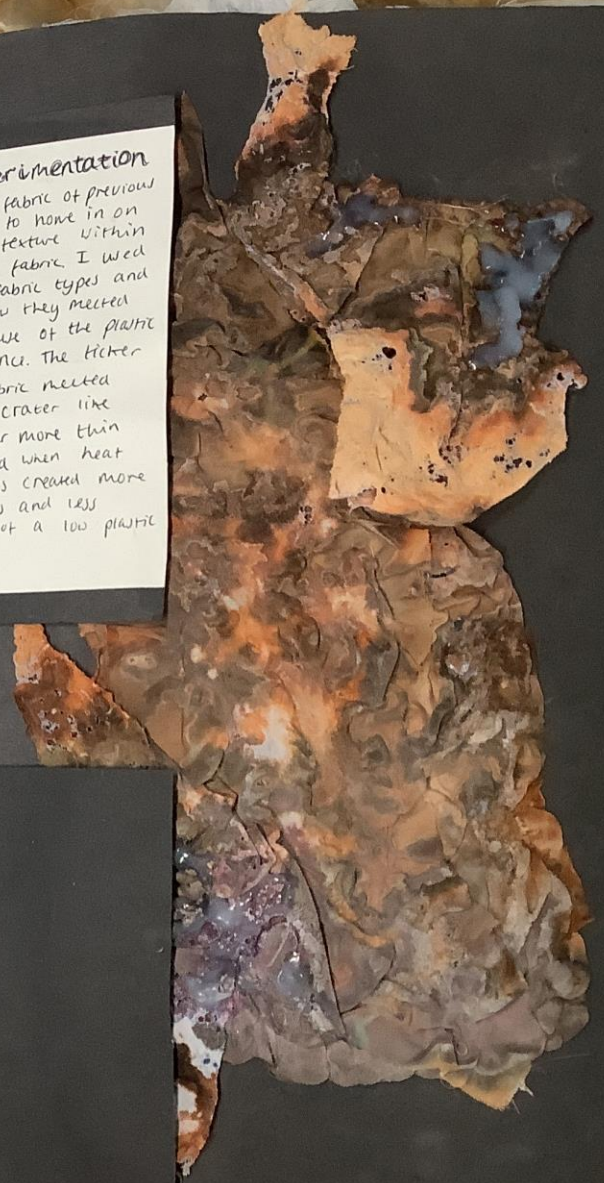


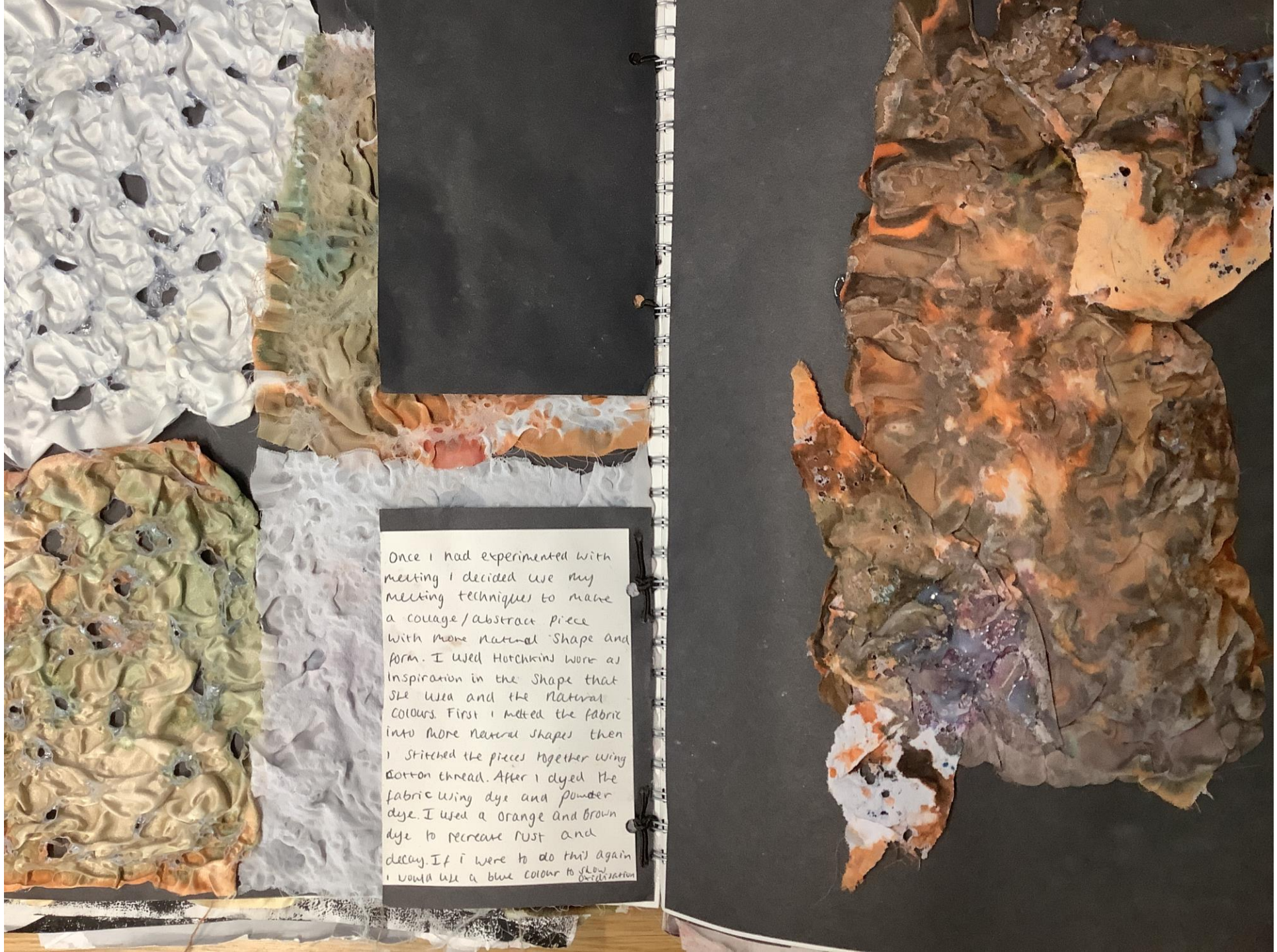
Susan HOTCHKINS

Susan Hotchkins is a British Contempary Fibre artist who has a strong interest in experimenting with materials. Hotchkins studied at Manchester Metropolitan University where she earned a BA in embroidery. The core theme of Susan's work is texture and surface. She is intrested in the relationship between the natural elements and the man made such as that resulting from erosion and human use. She uses a wide variation of media including photography, print and stitch/embroidery. She works intuitively with paint, stitch marks, textures and colours are exaggerated, interlayed to reveal the detail and complexity within the image that serve as inspiration traditional materials have been deconstructed, ripped, burnt and dyed to act as a metaphor for deterioration and ruin associated with urban decay, death and loss. I really like how natural and textured Hotchkins work is. Her work has a very similar theme as what im looking at so will be used as inspiration within my work. Continuing on, I want to make more large scale piece incorporating the samples focusing more on texture and shape instead of just the single technique. Hotchkins also uses photographs as inspiration so i want to take my own primary photos to take inspiration from.

More Experimentation

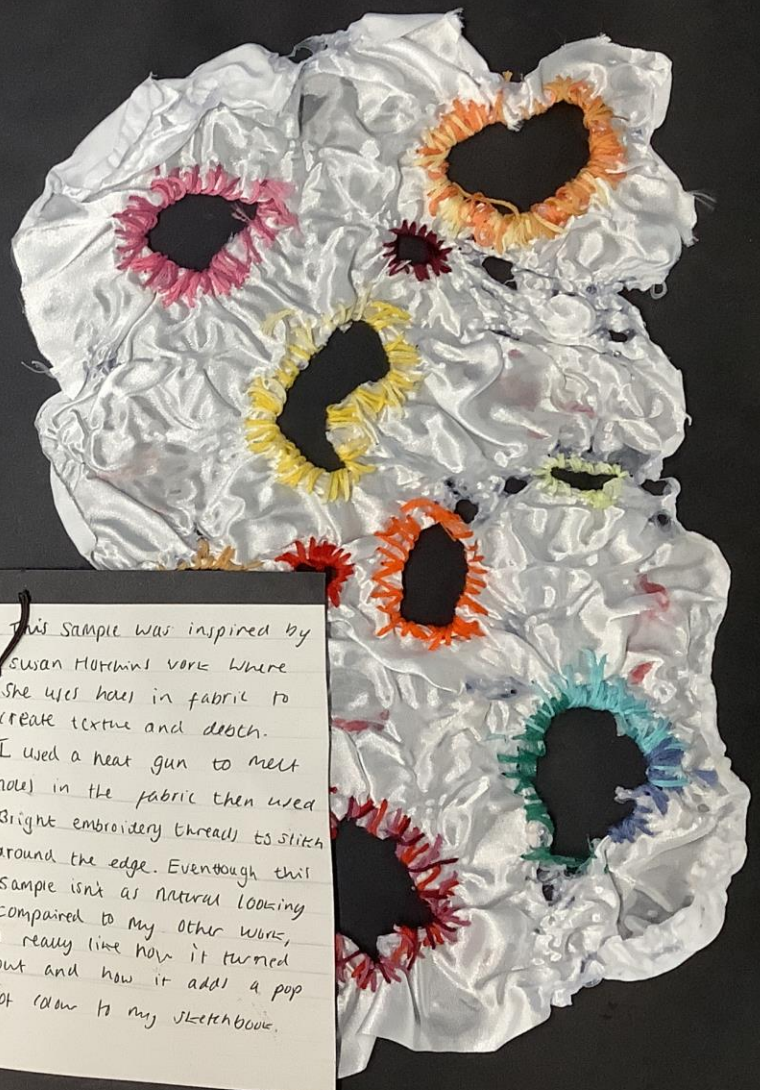
After melting fabric of previous pages I decided to hone in on detail and texture within melting of the fabric. I used two different fabric types and experimented how they melted differently because of the plastic content difference. The thicker more silky fabric melted and created crater like holes. The other more thin fabric crumpled when heat was added this created more swerving patterns and less melting because of a low plastic content.





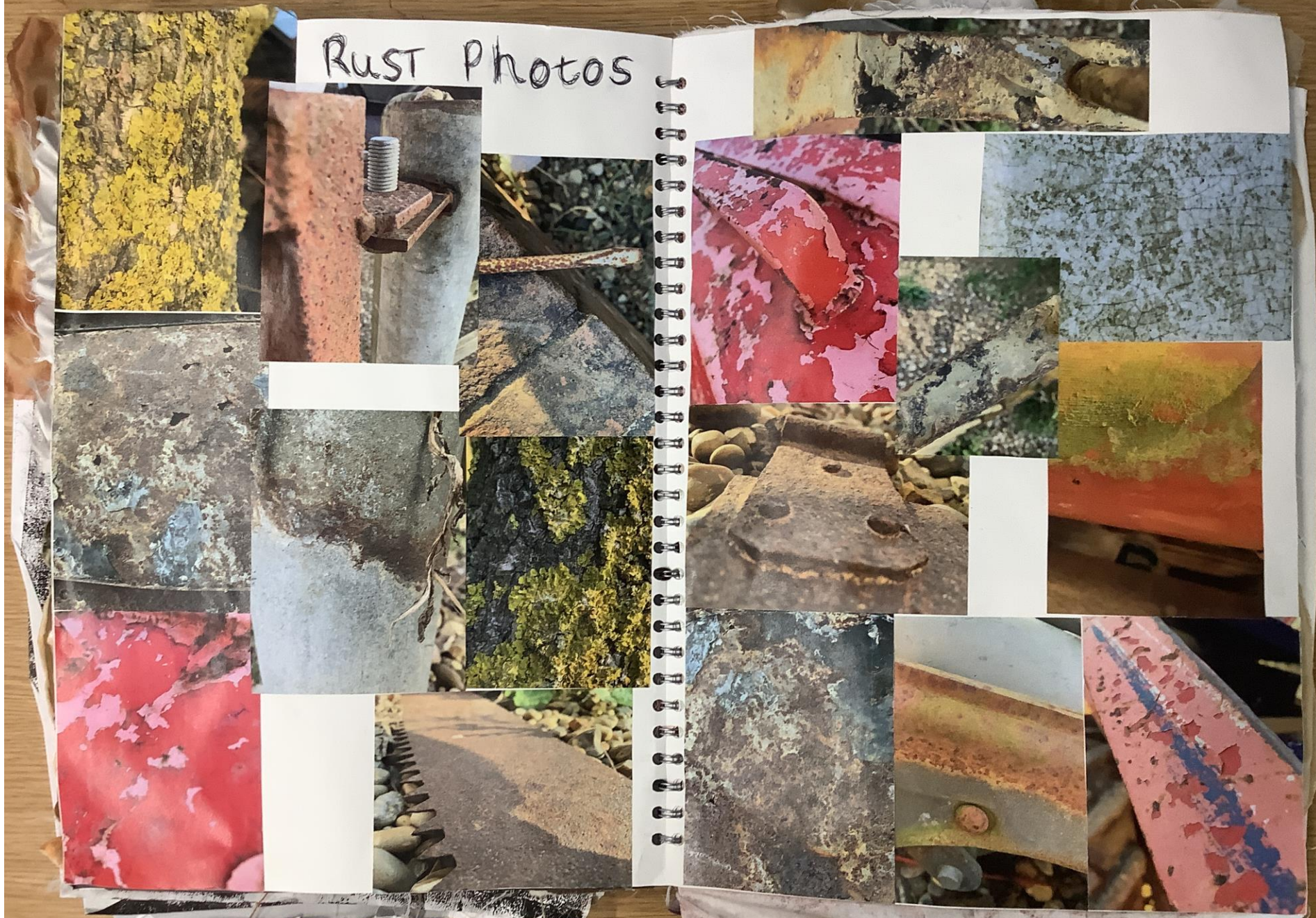
Once I had experimented with melting I decided use my melting techniques to make a collage/abstract piece with more natural shape and form. I used Hotchkins work as inspiration in the shape that she used and the natural colours. First I melted the fabric into more natural shapes then I stitched the pieces together using cotton thread. After I dyed the fabric using dye and powder dye. I used a orange and brown dye to recreate rust and decay. If I were to do this again I would use a blue colour to show oxidisation

After making the first collage piece I wanted improve it. I used more blue and green colours to show oxidisation. Overall this piece is much better than the first one. The texture is more defined and the colour are more defined. I also like how varied the shape is, the different types of fabric is this composition worked really well. I would like the viewer to notice the beauty in decay instead of ignoring decay and throwing decay away.



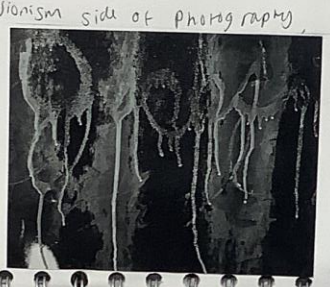
This sample was inspired by Susan Hutchins work where she uses holes in fabric to create texture and depth. I used a heat gun to melt holes in the fabric then used bright embroidery threads to stitch around the edge. Eventough this sample isn't as natural looking compaired to my other work, I really like how it turned out and how it adds a pop of colour to my sketchbook.

Rust Photos



AARON SISKIND

Aaron Siskind was a American Photographer whose work focuses on the details of objects presented as flat surfaces to create a new image independant of the original subject. Aaron Siskind was initially a English Teacher in the New York area but then started experimenting with Photography after a camera was gifted to him as a wedding present. His work focuses on textures and is presented in black and white to show texture without the distraction of colour. Siskind took intrest in the abstract expressionism side of photography, challenging the

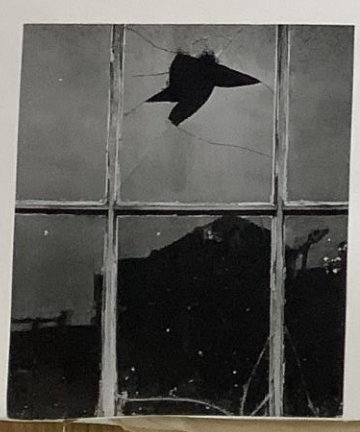


view that photography should only be used as documentation, or a science. Siskind first used his work as a social documentation, focusing on people and their surroundings. After this he moved onto more mundane subjects for example rope and seaweed to achieve suprising results shooting at a close range. These photos are what initially drew me towards Siskinds work.

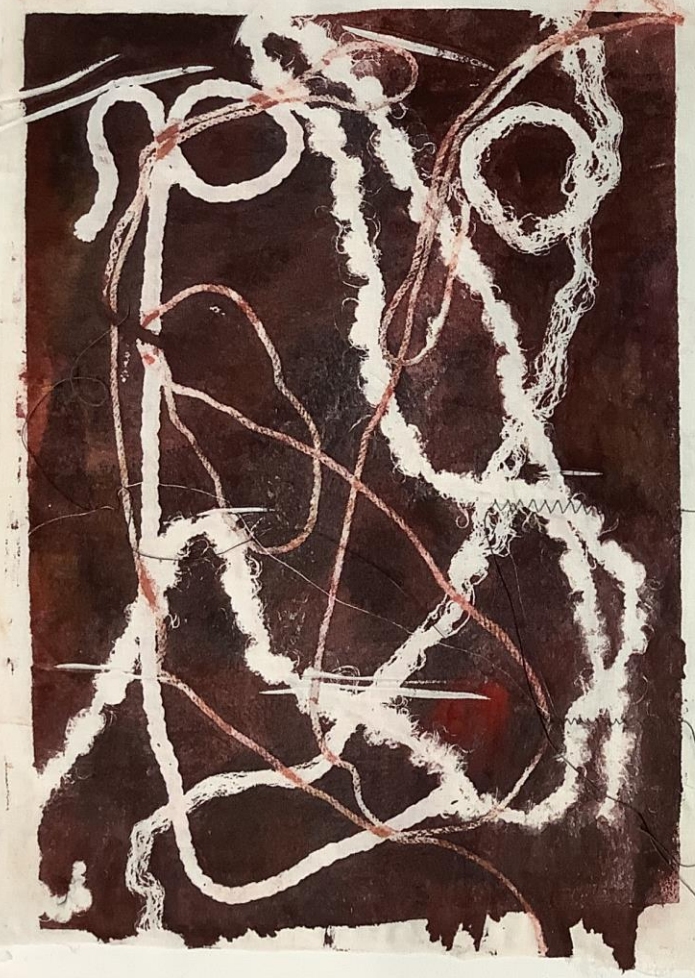
The close up pictures show the decay and beauty of texture. His use of black and white makes the textures look even more effective.

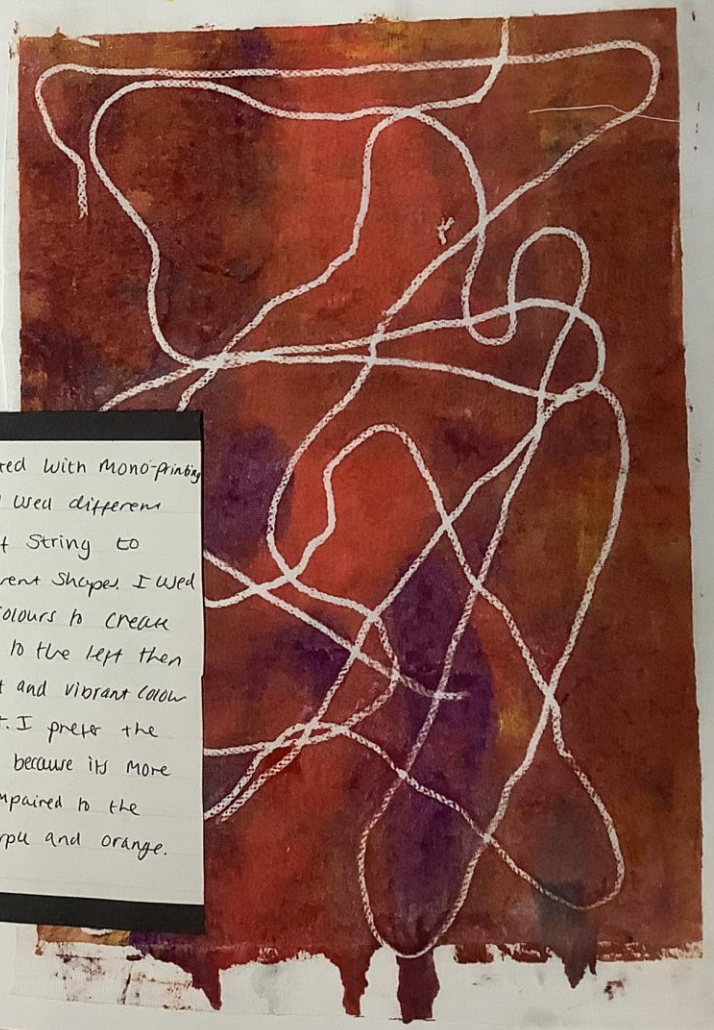
"What I was concerned with was what a picture can say, and I was kind of examaning and to a certain extent challenging all the premises of social dimension" Aaron Siskind.

I think the natural decay process should be accepted by people instead of destroying decay. The beauty of a decayed object should be appriciated even just documented by a photo. The natural shapes, texture and patterns creates a shape or even a piece of art which should be accepted by the modern world. The later describes why I want to focus on decay because its often not thought about or overshadowed.



String monoprint experimentation





I experimented with mono-printing with string. I used different thickness of string to create different shapes. I used a mix of colours to create a dark tone to the left then a more bright and vibrant colour on the right. I prefer the darker tone because its more natural compaired to the bright purple and orange.

Colour and Texture

Texture has an effect on the appearence of how we see colour because of how colour absorbs and reflecces lights from it's surface. I believe that the same also happens in the opposite. Colour has a effect on texture because it serves as a distraction from texture.

When looking at the pictures to the left the colour stand out the most but when you look at the black and white image your eye focuses on the texture within the object.

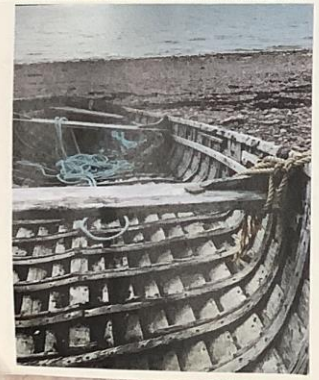
During my project I want to appricate that colours have an affect on the texture we see. I want to use more natural colours so the viewers eye is more drawn to the texture and shape of my work. Using natural processes such as rusting will dye the fabric leaving a natural and undistracting colour.

This is why I believe black and white photos are so effective. The black and white draws away from colour and makes the viewer focus on the texture and shape.

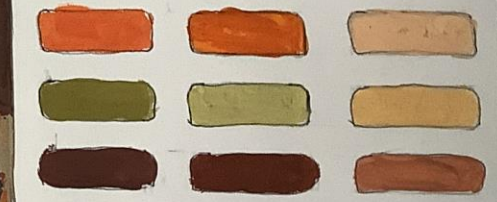
In some images the texture isn't overly effective and clear so the black and white images look blank and bare. The colour will in more the focus instead of the texture.

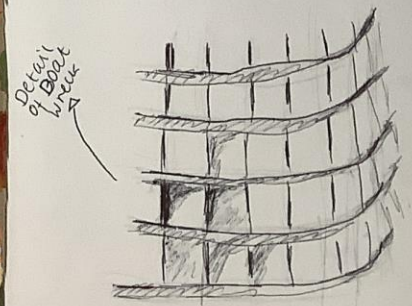
I also want to explore weather texture in art can have a meaning or an effect on the meaning can we create that has a specific meaning by just using the basic artistic practice of texture.

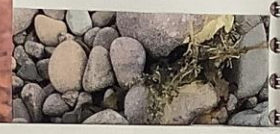
I think texture is very important to a art piece because it shows a more 3D relief and makes the piece no just a flat surface. Also, physical touch can be important when thinking about texture and the meaning of a piece. Is the piece meant to feel a certain way to the person wearing or the viewer? In my work I want to explore the feel of a piece and how the viewer can experience the texture and what texture means within a art piece.




Sketch of
Rusting
Mechanical
piece.

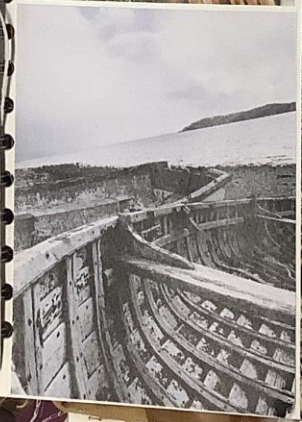

Colour matches


Detail
of Boat
Wreck

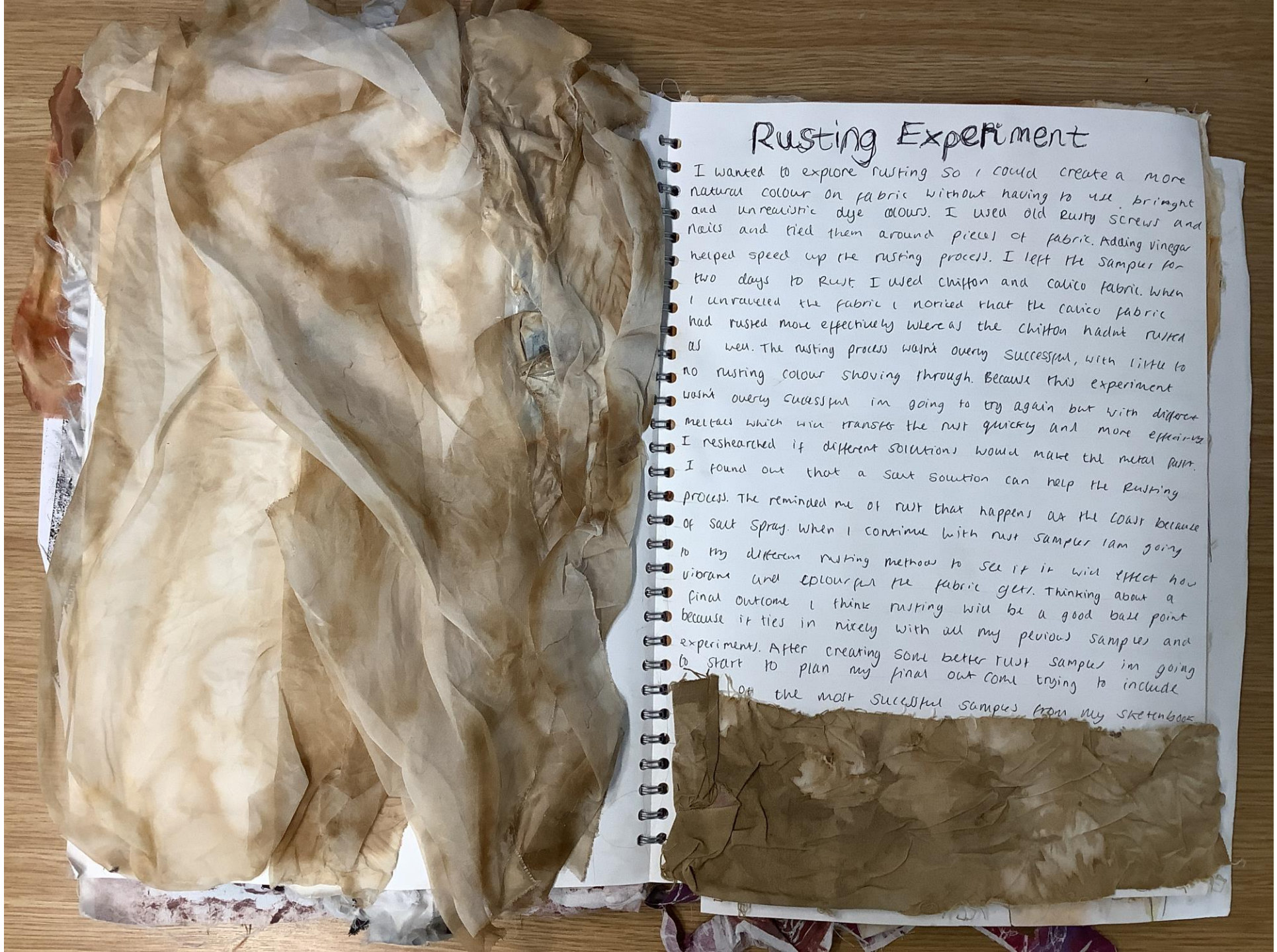


Close up sketch of wood texture.

Sketch of rusting mechanical piece.




Sea-weed
experi-mentation



Rusting Experiment

I wanted to explore rusting so I could create a more natural colour on fabric without having to use brimght and unrealistic dye colours. I used old rusty screws and nails and tied them around pieces of fabric. Adding vinegar helped speed up the rusting process. I left the samples for two days to rust. I used chiffon and calico fabric. When I unravelled the fabric I noticed that the calico fabric had rusted more effectively whereas the chiffon hadnt rusted as well. The rusting process wasnt overly successful, with little to no rusting colour showing through. Because this experiment wasnt overly successful im going to try again but with different metals which will transfer the rust quickly and more effectively. I reshearched if different solutions would make the metal rust. I found out that a salt solution can help the rusting process. The reminded me of rust that happens at the coast because of salt spray. When I continue with rust samples I am going to try different rusting methods to see if it will effect how vibrant and colourful the fabric gets. Thinking about a final outcome I think rusting will be a good base point because it ties in nicely with all my previous samples and experiments. After creating some better rust samples im going to start to plan my final outcome trying to include of the most successful samples from my sketchbook

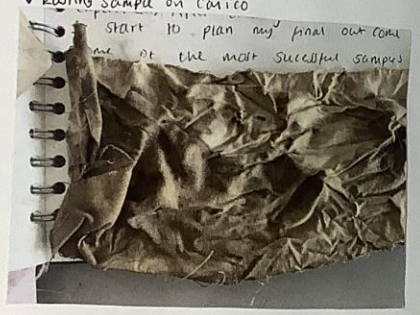
▼ Chiffon melting + Dye sample

▲ Rope/yarn monoprint sample.

▼ Mixed fabric melting compositions

▼ Resist paste sample

▼ Rusting sample on calico



Sea weed experiment Recreation ▶

▼ Powder dye sample

Review Page

During this project I have focused on decay and the degration of Natural Objects within my work I want to shine light on the natural process of decay by recreating pieces that Resemble decay. I want the viewer to appriciate decay and realise there is a beauty in Natural processes.

I really enjoyed making more 3 dimensional pieces and think they looked really effective. Moving onto a final piece I want to continue with the 3D approach. Im thinking about a wearable piece that exemplifies the beauty of Decay. The Piece will be dyed using Natural rusting techniques and will show the viewer that decay can be wearable and decay is Natural and shouldn't be ignored.

Melting of fabrics will be used to create the 3D shape of my piece and will be used in-coordination with other effects such as rusting and resist paste.

The following pages will be used to plan my final piece.

I also want to explore the concept of vanatas and post minimalism as these concepts tie in nicely with my work. After thinking about these concepts and researching artists that fall into these themes, I will draw my concepts planning the shape and form of the piece.

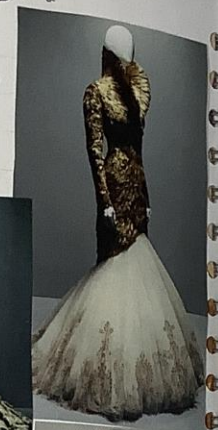
Also I hope my next Rusting samples will be more effective and vibrant so I can use the same rusting technique in my final piece.

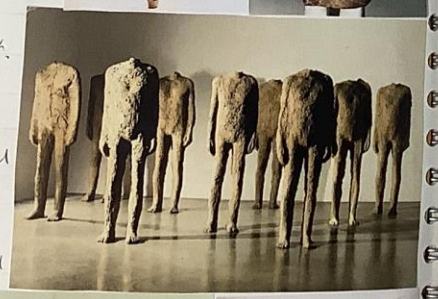
To the left are my favourite samples which I want to incoorporate into my final piece.

RUSTING PART2

Alexander McQueen

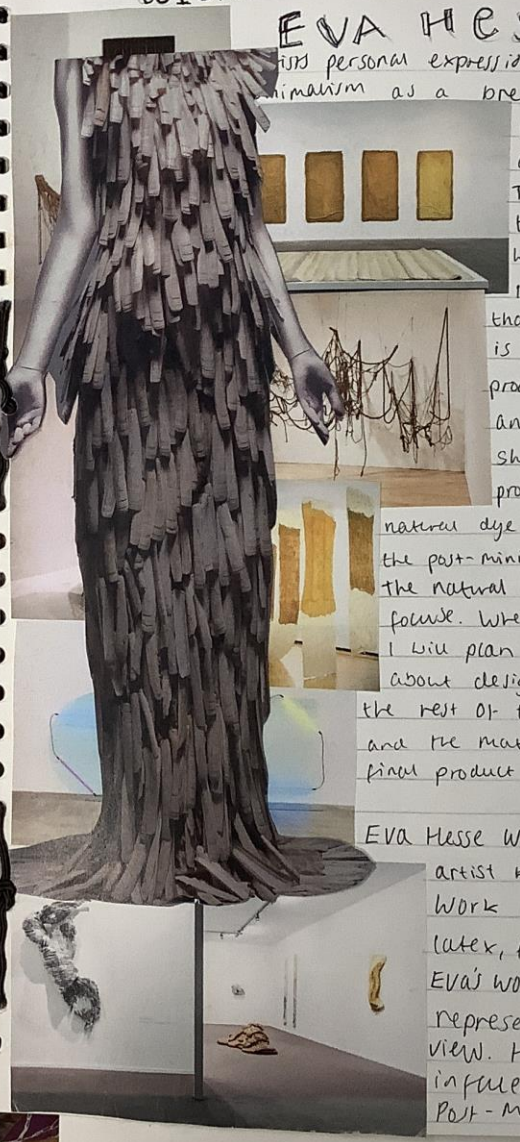
Lee Alexander McQueen was a British textiles and fashion designer, popular for his controversial and shocking designs. Some of McQueen's work his inspired and influenced by nature. I am interested in this side of McQueen work because it relates well with my previous work well. McQueen manages to use his natural inspiration to make a piece of nature into a wearable textiles piece which is very impressive. McQueen focuses on the biblical concept of vanatas that accepts death and the degration of objects. In my work im not overly inspired or focused on the vanatas theme but I think McQueen work acts as a huge inspiration when looking at wearable textile pieces. In my work I will use McQueens work as an inspiration and focus on a post minimalistic concept. Post minimalism is the Art movement in which artists create art objects that do not have the representational function of traditional sculpture, Objects that are abstract, anonymous in appearence and have a strong material presence. Post minimalist artists believe in the same wide concept on minimalism but use the concept as a base to express their own beliefs. Some post minimalist artists are interested extending minimalism's interest in anonymity and in employing art work of the





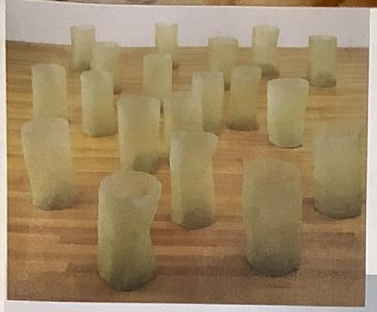
Introduction to Other artists and concepts

EVA HESSE

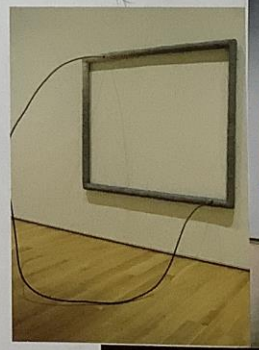


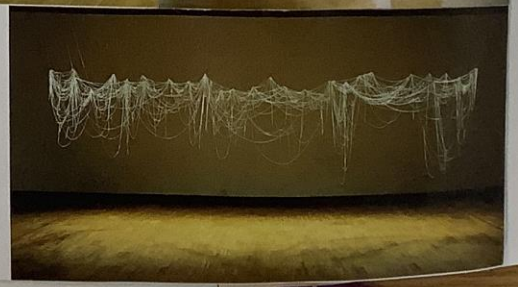
ists personal expression. Other artists use post-minimalism as a break away to get out of the gallery and install art in new environments. This led to a new interest in the relationship between the work and its site. As a artist I want to develop the theme that the ~~material~~ art work is governed by the natural processes use and the materials and that the artists impact should be minimal. Natural processes such as rusting and natural dye will be used to represent the post-minimalistic theme i want to convey. The natural processes will be the main focus. When thinking of a final piece, I will plan the initial stage thinking about design and shape structure but the rest of the piece will be experimental and the material will decide what the final product looks and feels like.

Eva Hesse was a German born sculpture artist known for her pioneering work in materials such as latex, fibre glass and plastics. Eva's work is most known for representing the post-minimalist view. Hesse was one of the most influential figures within the Post-Minimalism movement.



EVA HESSE





Design Ideas

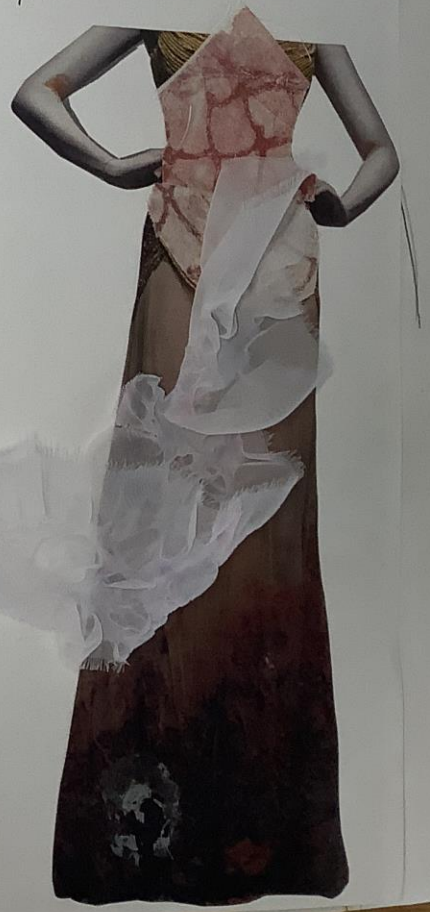
Simple rust dress with bright coloured embelishments.

Mono print textured dress with large ruffle bottom made from melted chiffon

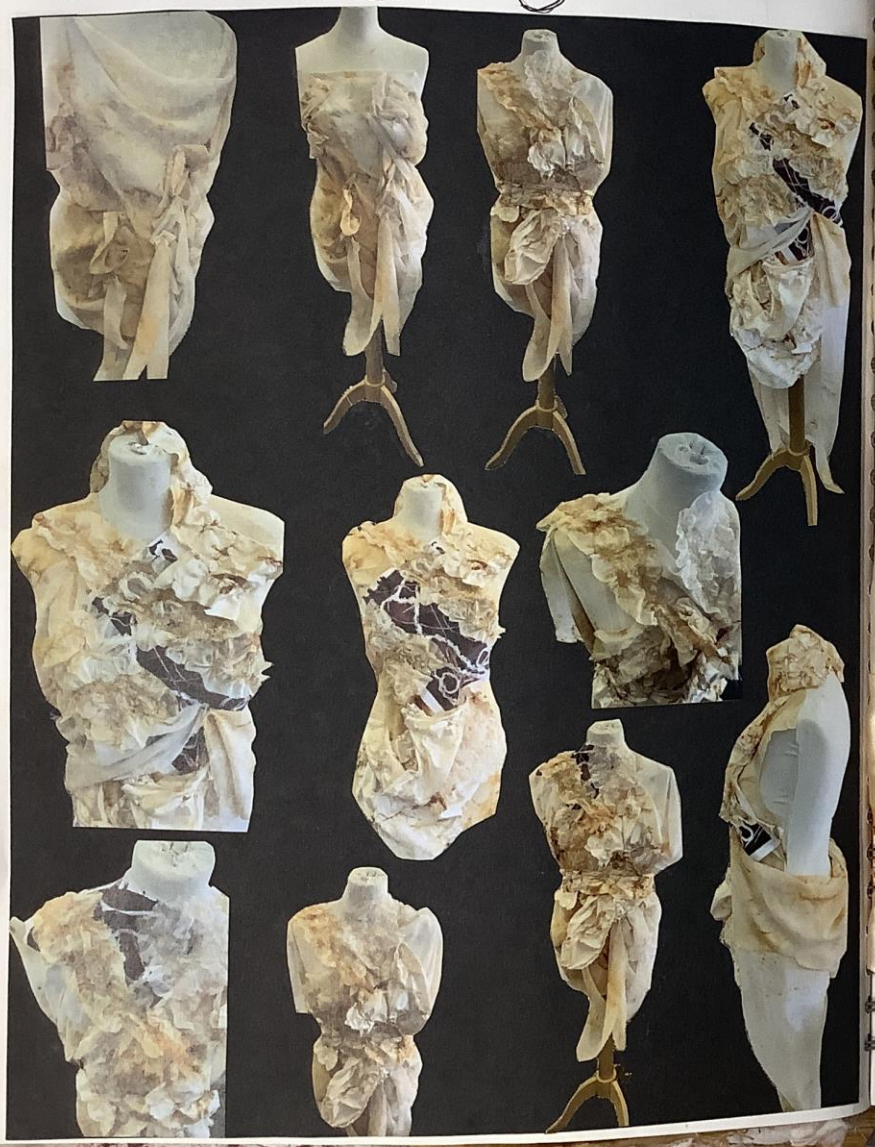
Purple Bandau top with rust coloured skirt.

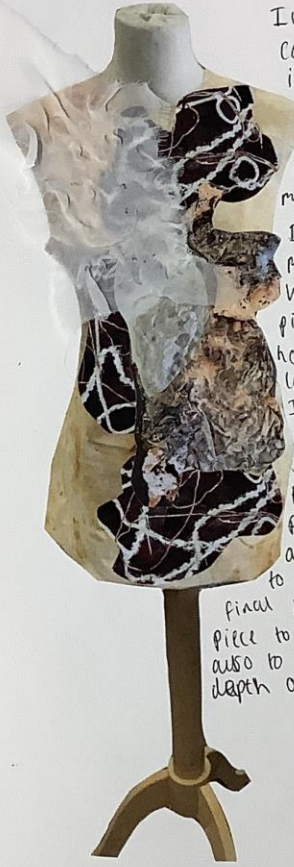
over this project I have focused on the natural process of rust and the decay of objects. These initial ideas are the start of my design process for my final piece.
I used samples to add texture and design.
I thought of a few ideas using rust and decay as the main focus. My favourite sample and sketch was the far left one as it includes lots of texture and depth.
After the initial thought process iam going to start draping material to gain an idea of what my piece will look like.

Simple rust dress will da shape melt



Draping



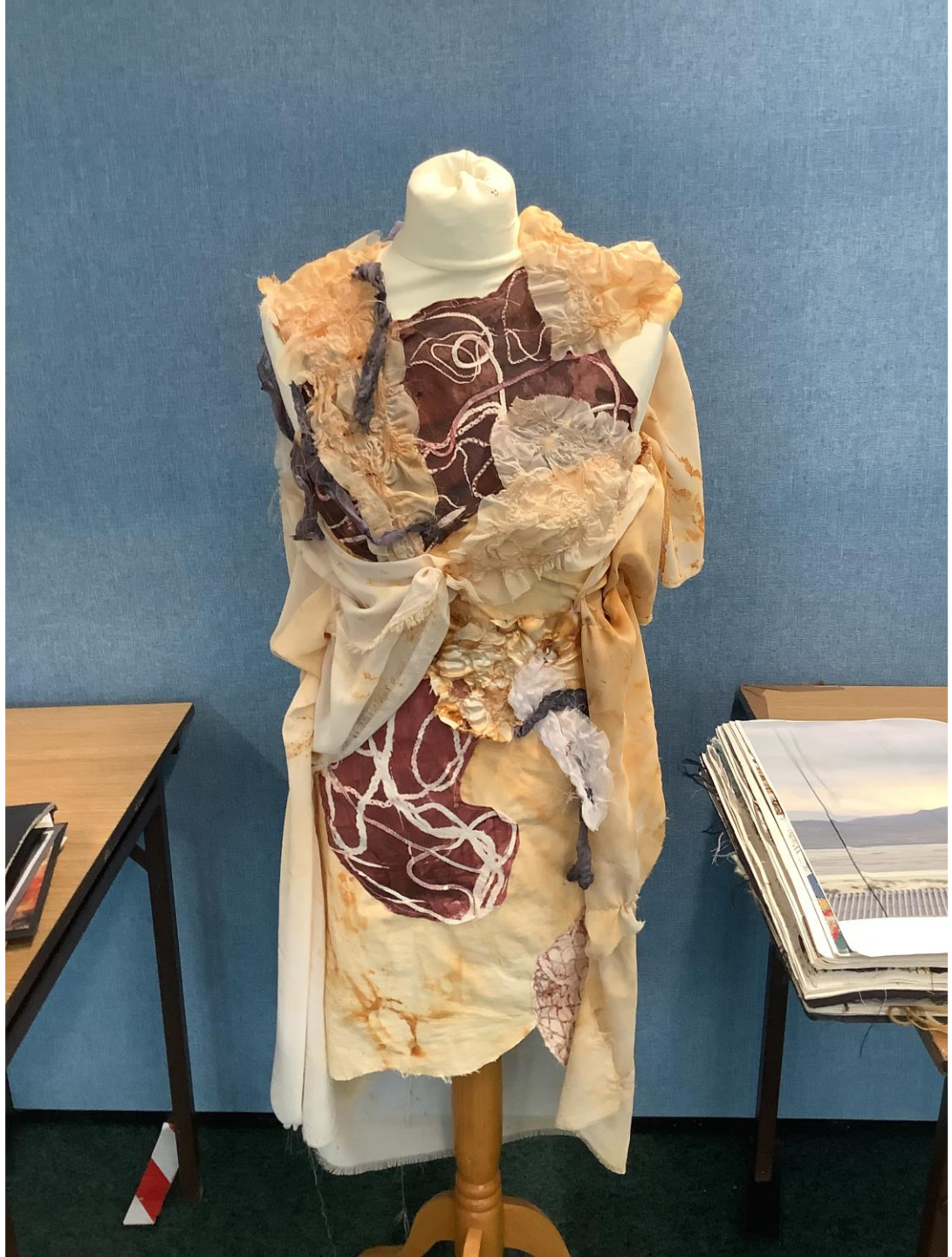


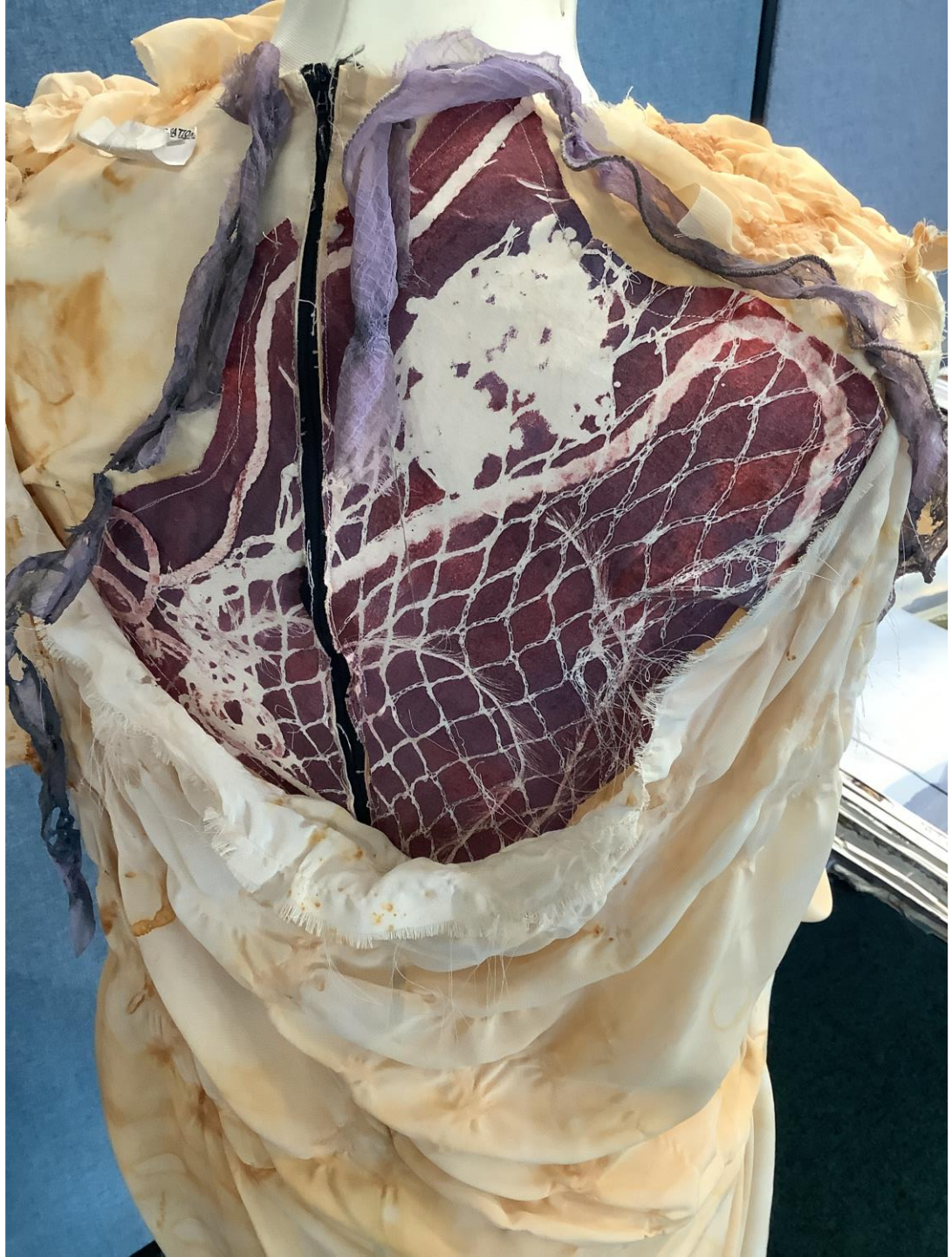
I used this page to combine all my previous ideas and thought processes. I noted into the detail and texture within my designs.

Draping made it much easier to visualaise my final piece and decide how the piece would look.

I left the fabric fall and move in its natural shape then pinned in place. I used all my previous ideas such as melting and monoprinting to combine within my final piece. I want my piece to look natural but also to show huge depth and texture.

Final Ideas





How can environmental issues be conveyed by material manipulation and sculpture / installation?

How can environmental issues be conveyed by material manipulation and sculpture / installation?

Art has long served as a powerful medium for expressing human emotions, ideas, and concerns. Environmental damage, climate change and political issues are all prominent factors that are worrying to the everyday person. The race to green sustainability seems to be ever growing. As a person myself I am aware that these issues may cause great harm to the world we live in. I am interested in educating through my work and using sculpture to convey a meaning to the audience. The importance of educating the population is often presented in the news conferences and adverts but I am interested in how environmental issues can be presented within artwork and sculpture. Often sculpture and artwork can reach and audience further and engage the viewer more than the news and social media. By creating thought-provoking artworks that engage the viewer on an emotional and intellectual level, artists have the potential to raise awareness, provoke conversations, and inspire action. Large scale sculpture or even very alternative and shocking works can inform the viewer greatly. During this study I intend to learn more about art installations and how they can show the artist's concept. Throughout this project I would also like to learn more about pollution and the effects of pollution on sea animals and the environment they live in. I think it is important to bring sensitive subjects like this to light because as humans we have created all this suffering to animals and people should be aware of this.

Firstly, I will research and gather information about art/sculpture installations and use artist Andy Goldsworthy as my inspiration. Goldsworthy is a environmentalist artist who uses the materials around him to create sculptures within the setting around him, this may be natural or an urban setting. Goldsworthy's work is interesting because it is a one-off sculpture and can't be moved or recreated easily and will decay in its resting place and change after the final piece is "finished". Sculptor Andy Jarrett also looks at nature as an inspiration towards his work but uses the medium of metal to produce the natural shapes of nature.

During this project I would like to understand and research installations. Several sources will act as inspiration, I will use secondary resources such as books and the internet to understand sculpture and installations, this research should help me find out more information about installation artists and the way they present their artwork. I also plan on visiting galleries and sculpture trails so I can see sculptures first hand to gain a sense of what sculpture I find more interesting and how different artists use material to present their ideas.

Andy Goldsworthy sculptures.

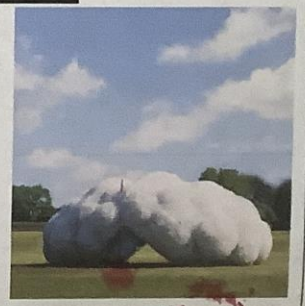
Environmental art

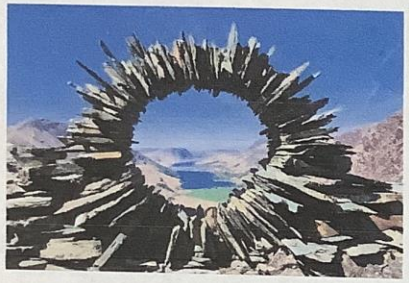
Environmental art is a movement where artists use their work to convey a certain theme, in this case environment is the theme. People have been inspired by the wastefulness of humans in the recent decades and try to utilise the waste to create sculpture pieces or other art works. An estimated 8 million tons of plastic enters our oceans every year. This plastic floats around and sea creatures can easily get caught then end up dying. Studio KCA located in Brooklyn New York, is an award-winning company who specialise in sculptures, interiors, and public installations. One of their most prominent installations that really stuck out to me was the whale in love and the skyscraper (the Burges whale). These projects consist of a large whale constructed by using over 5 tons of plastic waste. This over 4 story size figures emphasise the huge amount of waste that goes into oceans around the world. The founders said" A whale breaching from what is the first skyscraper of the sea and as the largest mammal in the water. It felt like the right form for our piece o take in order to show the scope of the problem" This piece is very large scale so looks down on the viewer. The vast size of the sculpture emphasises the huge problem the oceans face in terms of plastic waste.

NASA Orbit Pavilion

Skyscraper (Bruges whale)

Head in the clouds.

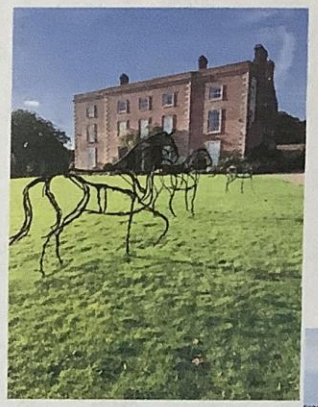




Andy Goldsworthy is a nature-based artist who looks more towards the area of the work before making his pieces. He uses the natural site to inspire his work and also uses the natural materials around him. His sculptures are Ephemeral meaning they are not designed to last forever and are prone to change and transformation overtime. I like the concept of change and nature being able to change the sculpture, so the environment has an involvement in the sculpture itself. " Goldsworthy viewed his artistic process as a "collaboration with nature," in which he was uncovering the essence of his materials and determining what they were capable of."[1]Goldsworthy piece shown on the left use's sticks combined with the reflection to create an interesting piece. His work is fascinating.

Goldsworthy uses the natural materials magically and adds movement and fluidity to ridged and often still objects. His work is fascinating and is quite calming in the way that the time spend outside and relive and recharge. Furthermore, Goldsworthy's art not only exists within the environment but also interacts with it. He has been known to manipulate elements such as water, wind, and sunlight to create ephemeral sculptures. These interactive pieces blur the boundaries between art and life, urging viewers to re-evaluate their relationship with the natural world and the impact of their actions on the environment. His work not only captivates the viewer visually but also offers a sense of calm and harmony with the natural world. Watching videos of Goldsworthy at work reveals the meditative and contemplative nature of his creative process, encouraging viewers to reconnect with the environment and appreciate its beauty. With my work I want to transport people to an environment and to explain the issues and problems that happen within this environment.

During this project I visited a sculpture trail located at Bayfield Hall, Holt. This trail had a large number of sculptures varying in shape, material, and size. When walking around it was useful to see how other artists present their work and also the concept behind these pieces. When walking around this trail I gained opinions on what I liked and sculpture I didn't really like the style of. When reading through the brochure I gained a sense of understanding and concept of the sculptures. The march ponies made by Rachael Long were one of my personal favourite sculptures. The ponies were life-size metal sculptures wrapped in fireproof material. These sculptures were designed to be fire sculptures and were previously set on fire. The effect left behind added depth and tone to the sculpture when looing close up. This gave a quite rugged look as if the ponies had been weathered and worn in a natural moorland environment. Rachael's Sculptures are made from hard metal often iron and steel. The alchemical transformation of cold hard metal into fluid animated creatures interests her [1]. The movement created by using such as hard medium is interesting and needs huge imagination to provide the vison of the stance and flow within the sculptures. I also like the use recycled metal material giving a new lease of life to the previous object. This artist uses the outline of an animal without filling in the mass of the animal but when these sculptures were on fire the fire filled the gaps. The concept of including natural forces into artwork is interesting because it brings natural and unpredictable shapes to the sculpture. Within Rachael Longs work she doesn't explicitly Convey environmental issues through her work but presents her work in natural areas and in a natural setting. Using recycled materials Long thinks about the footprint of her sculptures.



Andy Jarret is also another sculpture who creates metal sculptures. I was luckily enough to meet him and visit his workshop because he lives locally. Andy Jarret is a northern artist and grew up near steel factory and workshops. When I visited, he explained that this is quite probably the reason he makes metal sculptures, and the smells bring him back to his youth growing up in an industrial city. His work is greatly inspired by the south Norfolk broads where he lives. The landscapes and environment are a prominent inspiration that can be seen within most of his pieces. Living in Norfolk myself it is inspiring to see work that is local and shows a little bit of Norfolk wherever it may go next. Jarret uses a range of recycled objects to create his sculptures as seen in these pictures. The recycled objects act as a reminder that beautiful things can be made from rubbish and refuge can be appreciated.

Overfishing is the unsustainable practice of extracting marine resources beyond their capacity to replenish and has emerged as a global environmental crisis. The relentless pursuit of seafood to meet escalating demand has led to severe consequences for marine ecosystems. Within my work I want to highlight this as a major issue. People recognise deforestation as a major issue but often overlook fishing and marine life. Overfishing poses a grave threat to marine ecosystems, as well as to the livelihoods and food security of millions of people worldwide. The ecological impacts, including imbalanced food chains, habitat destruction, and loss of biodiversity, unravel the delicate fabric of marine ecosystems. Also, there are the economic and social consequences of overfishing these including the collapse of fisheries, economic instability, and cultural disruption. Addressing overfishing requires an intensive and thorough approach, involving sustainable fisheries management, international cooperation, market-based solutions, and support for alternative livelihoods. Only through concerted efforts can we restore the health and resilience of our oceans, ensuring their preservation for future generations. Within my work I want to raise awareness of this issue and hopefully spark interest in the viewers to contribute to conserving our oceans.

Conclusion

Ultimately, the power of material manipulation and sculpture/installation lies in their ability to provoke emotions, spark conversations, and inspire action. By conveying environmental issues through these mediums, artists can contribute to raising awareness, promoting sustainable practices, and encouraging a deeper connection with the natural world Materials and sculpture offer unique avenues for artists to convey environmental issues. By selecting specific materials, utilizing recycled or repurposed elements, and engaging with the natural environment, artists like Andy Goldsworthy, Studio KCA, and Rachael Long effectively communicate urgent messages about overfishing, plastic pollution, deforestation, and other environmental concerns. Through their creativity and ability to captivate audiences, these artists inspire reflection, awareness, and action, encouraging society to address and rectify these pressing environmental challenges. By bridging the gap between art and environmental activism. To conclude it is evident that environmental issues can be conveyed by sculpture and installation.

Throughout my own work I have developed an understanding about other artists sculptures and how they have managed to explain a greater image and theme within. Addressing the issue of overfishing, which poses severe consequences for marine ecosystems and global food security, artists can raise awareness and advocate for change. By creating artworks that depict the ecological impacts of overfishing, artists can encourage viewers to recognize the gravity of the issue and support sustainable fisheries management, international cooperation, and market-based solutions. During this study I have be educated on the impacts of overfishing and I hope to continue this as a theme moving on to a final outcome.

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